# VOGUE

INCORPORATING VANITY FAIR

## COMPLETE PARIS REPORT



THE NEWS IN
GLOVES...BAGS
JEWELLERY...SCARFS
STOCKINGS...BELTS
...FASHIONS
TO WEAR WITH THEM

MARCH 15, 1951

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*Beautiful Hair*

# BRECK




## ENJOY BRECK TREATMENTS AT YOUR BEAUTY SHOP

Keeping the hair clean and the scalp free of dandruff is made easier with Breck Hair and Scalp Treatments. These professional treatments given at your beauty shop will help to keep your hair in better condition. A Breck Hair and Scalp Treatment includes a massage with a Breck Hair Cream, a fragrant Breck Shampoo and a final refreshing massage with Breck Hair Lotion. A series of Breck Hair and Scalp Treatments are especially helpful before and after permanents.

*Breck Hair and Scalp Preparations are available at Beauty Shops and wherever cosmetics are sold.*

JOHN H BRECK INC • MANUFACTURING CHEMISTS • SPRINGFIELD 3 MASSACHUSETTS
NEW YORK • SAN FRANCISCO • OTTAWA CANADA



*Close-fitting coat*
*of navy wool*
*with cone pockets*
*from our*
*Spring Collection of*

# *Made-to-Order Clothes and Hats*

*on our Fourth Floor*

BERGDORF GOODMAN

5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

To women who are watching helplessly
as their skins dry up and grow old

# A NEW GREASELESS FLOWING BEAUTY FORMULA THAT LITERALLY BRINGS DEWY MOISTURE TO AGING OR DRYING-UP SKIN

*For years without end*
*women have "buttered" their faces*
*with old-fashioned creams*
*to no avail. It's a pity that they*
*didn't know about this*
*amazing discovery.*

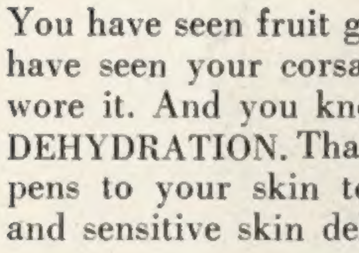
How often in the past have you hopefully applied old-fashioned creams only to have your dreams of a dewy, youthful skin shattered by a rude awakening, your face still covered with grease. Now you can stop "buttering" your face. For now there is an entirely new concept in beauty—better than anything you have ever known—better than anything you have ever used.

### What makes skin grow old?

You have seen fruit grow old in a bin. You have seen your corsage dry up while you wore it. And you know what causes this—DEHYDRATION. That's what so often happens to your skin too—DEHYDRATION—and sensitive skin dehydrates sooner.

Women everywhere have sensed the need for moisture. That is why they have constantly used heavy creams all over their faces—and often with poor results. But now they can be sure of a fresh, dew-drenched look—the look English complexions have.

### Jacqueline Cochran was determined to find a flowing formula



Impatient with all greasy creams, Jacqueline Cochran, top-flight beauty authority, was determined to find a formula that would give the skin the balanced moisture that it requires. She and her chemists worked indefatigably and through a stroke of genius FLOWING VELVET was created.

For FLOWING VELVET is a three-way flowing formula with *three-way action*. This unique combination of rich cream, lotion and facial oil, containing a new moisture-



*"How do you look in the morning after applying greasy creams at night?"*

giving ingredient, *hydrolin*, acts on your skin in these three ways:

1. *It furnishes moisture that actually sinks into your skin.*
2. *It supplies necessary oils for essential lubrication.*
3. *It maintains the normal balance of oils and moisture.*

Only FLOWING VELVET can *act* like FLOWING VELVET. For only FLOWING VELVET contains this new scientific, moisture-giving ingredient, *hydrolin*. Hydrolin is owned and controlled by Jacqueline Cochran, and this ingredient is the secret of the dewy moisture that *flows into the skin*—and stays there!

### Beauty Overnight...Beauty All the Day

FLOWING VELVET knows no time limits. Use this flowing *fluid* cream at night. It disappears *instantly* into the skin, leaving not a trace of grease on your face, on your pillow, on your husband. Use FLOWING VELVET by day. It sinks at once below the surface—with only a cool, moist look to show it was ever there—but oh, the beauty of that dewy, cared-for look! And over it goes your foundation and make-up, while FLOWING VELVET works its magic all the day!

### Guaranteed to Contain No Hormones!

A little FLOWING VELVET ... just a few drops ... is all that is required because its ingredients are so rich, so concentrated. But you can use *all* you want—there are *no* limitations. You can wear it all day, every day ... all night, every night. For FLOWING VELVET supplies the *special* moisture and oils your skin needs ... safely and naturally. And it is guaranteed to contain no hormones.

*"If I could afford*
*just one beauty preparation..."*

That's the way one of the letters starts... one of the thousands of letters Miss Cochran has received since she introduced FLOWING VELVET. "If I could afford just one beauty preparation...it would be FLOWING VELVET. For what else could possibly take its place?"

THE ONE AND ONLY

*Jacqueline Cochran's*



*Flowing Velvet*

The new moisture-giving formula for the maturing and drying-up skin.
THERE ARE NO SUCCESSFUL IMITATIONS

***Make this test*** . . . . . .

Go in and see the Jacqueline Cochran representative in your favorite department store. She will pour a few drops of FLOWING VELVET on your hand, and you will see yourself how quickly it sinks into your skin, leaving not a single trace of grease. FLOWING VELVET is carried by fine stores everywhere, in two sizes: $5.00* and $3.00*. *plus tax

JACQUELINE COCHRAN, INC., 630 FIFTH AVE., N. Y. 20



George Platt Lynes

NEWSY

is the word for our Bendel Original Sheer Wool
...stalk=straight and handsome...a snowy silk chiffon
handkerchief fluttering from the hip=band.
In black...yarn=dyed navy and grey...for immediate wear, $135.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

# every Jantzen is a friend of yours...



this one moulds you
... holds you

this one slims you
... smooths you

every Jantzen girdle (or panty-girdle) does something wonderful whenever it's around you! This one...the most perfect rib-trimming, waist-slimming, hip-smoothing figure-fixer begins its work above the waistline...with light breath-easy boning knit right in the top...exclusive Jantzen technique. Nylon Leno or nylon net... slide-fastened or step-in styles with two-and-one-half or three-and-one-half-inch top...white and pink ...7.95 to 12.50...at fine stores.

**P.S.** Jantzen also has the most friendly bras...nylon, lace, cotton broadcloths, with concentric stitching...2.50 to 7.50.

Jantzen®
truly marvelous
figuremakers

Jantzen Foundations, Empire State Building, New York

Vogue
March 15th, 1951

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Vol. 117, No. 5
Whole No. 1865

LARRY GORDON

Morgan's

MONTREAL

TORONTO

.....

..where quality is

a century-old

tradition...

where tomorrow's fashions

are sold

today . . .

"Chemin de fer" . . .
grey worsted coat by
Christian Dior—New York.
Gloves, hat, hose
also by Christian Dior,
made in New York.

New York

Paris

London

HENRY MORGAN & CO. LIMITED
*Canada's Quality Department Store — Established 1845*

*The lady says "Yes"... he wears* **Lebow** *Clothes*




MR. JOSEPH H. LANE, AS SKETCHED FROM LIFE FOR LEBOW CLOTHES

SAXONY "13"—*whisperweight fabric in the talked-about new color, Cocoa Brown.*
*Introducing Lebow's newest men's fashion origination, the "Narrow Line" model.*

---

*Just a few of the stores where Lebow Clothes are sold. For name of dealer in your area, write Lebow Bros., Inc., Baltimore 2, Md.*

*Indianapolis*, WM. H. BLOCK COMPANY
*Dallas*, DREYFUSS & SON
*San Antonio*, FRANK BROS.
*Cleveland*, THE HALLE BROS. CO.
*Allentown*, HESS BROS.
*Pittsburgh*, KAUFMANN'S DEPT. STORE
*Chicago*, LYTTON'S
*Savannah*, MORRIS LEVY
*Philadelphia*, MORVILLE CLOTHES
*Atlanta*, RICH'S, INC.
*Oklahoma City & Kansas City*, ROTHSCHILD'S
*Washington*, LEWIS & THOS. SALTZ, INC.
*Harrisburg*, TWO TWELVE MAN'S SHOP
*Columbus*, THE UNION
*Canton*, C. N. VICARY CO.
*Fort Worth*, WASHER BROS.

*In New York*—LORD & TAYLOR *for Lebow Clothes*



Hattie Carnegie



Irene



Adrian



Nettie Rosenstein



Filene's French Shops
Boston

Maurice Rentner
B. H. Wragge
Maximilian
Irene
Adrian
Vincent Monte Sano
Hattie Carnegie
Nettie Rosenstein
Christian Dior
Sophie
Howard Greer
Pauline Trigère

**Filene's French Shops** bring you the fashion magic of a new season. Silhouettes in a soft feminine mood . . . color in fresh, unexpected ways . . . fabrics in textured richness . . . all interpreted by the world's most distinguished designers in coats, suits, dresses, evening costumes, furs and exquisite accessories.

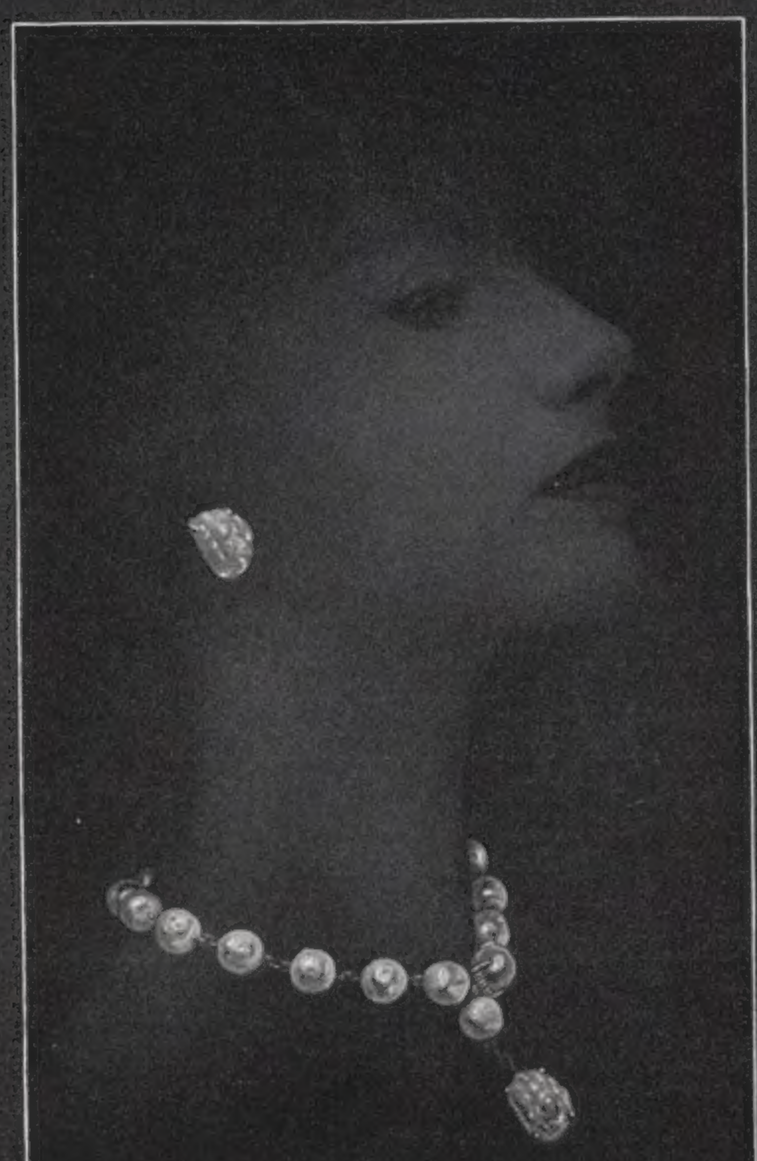
# *Richelieu Pearls* SIMULATED

## . . . they're beautiful

The DEAUVILLE will win your admiration.
Worn by the elite at the smartest resorts.
Jade or Amethyst quartz (pseudo)
clasps enhanced with Baroque pearls . . . chokers
with an artistic Parisian touch. (large Illus.)
Choker . . . $6.50, Bracelet . . . $5, Earring . . . $4
(Insert) Choker with gold link . . . $8,
Earring . . . $3. Prices plus tax.
At all finer stores.

The Richelieu label is your guarantee.

Richelieu



JOS. H. MEYER BROS. INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS (SIMULATED)
"SATINORE" · "IRIDELLE" · "LE CULTRA".

# There's more than one dress

*that will "do things" for you*



# ...but only one face powder

*will do the most for your beauty*



. . . the one that's hand-blended for you alone right before your eyes . . . according to your individual skintone formula . . . It accents your most flattering skin tints . . . adds the "life" you may lack . . . makes every fashion color becoming . . . because it's

*made-to-order face powder by*

## Charles of the Ritz

$2, $3 the box (Introductory Size $1) plus tax.

PHOTO: BLUMENFELD JEWELS: DAVID WEBB

*beautiful*

# Bryans

*... water color witchery...*

*... always a shade ahead!*

*new opalescent look for legs*

*beautiful*

# Bryans

*...always a shade ahead!*

to make a body beautiful . . . marvelous new **figure-making**

**strategy by Jantzen . . . elasticized shirring** with plenty

of vertical stretch . . . and an exciting new

version of the famous mouldable

**Jantzen Stay-Bra,** wonderful-to-wear

and a definite **assist to allure.**



fabric is finest fast-drying

**nylon taffeta** powered with

**laton** for the most perfect control . . .

neckline and colors are as **Paris**

prescribes them . . . 18.95 at fine stores.



**Jantzen®**

**swim suits**

JANTZEN, INC., PORTLAND 14, OREGON



Now in the grand Laros manner . . . . blouses of exquisite craftsmanship. Infinitely skilled detail and artistic finish that have made the name of Laros famous in lingerie.

*Laros*

*Lingerie, Blouses, Hosiery*

QUALITY STYLE
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FORSTMANN
100% VIRGIN WOOL
©

*Look for this label... it identifies the finest woolens in the world*

FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

Gunther
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*10 East 57th*



*Adrian*

Spring and Summer collection

—only at Gunther Jaeckel in New York

Adrian Room, Third Floor

# LORRAINE® WORSTEDS



LORRAINE GABARDINE

Your entree to fine fashion...
100% virgin worsted gabardine
with a rich soft sheen and
dynamic color that reflect
superb quality and superior
taste. Dramatic proof that
the smartest women choose
fashions labeled "Lorraine Worsted"
at leading stores.

LORRAINE MANUFACTURING CO., INC.
261 Fifth Avenue, New York

A GENUINE Lorraine FABRIC 100% WOOL REG. U.S. PAT. OFF.

FABRICS OF INTEGRITY®

Suit by Mandelbaum

*Celebrating*
*a century*
*of progress*



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at

Jordan Marsh

BOSTON






Divine



le Dandy



Intoxication

# D'ORSAY

WORLD-RENOWNED FRENCH PERFUMES THAT WHISPER
"SOMEONE LOVELY HAS JUST PASSED BY!"

# JULIUS GARFINCKEL & CO.

## IN THE NATION'S CAPITAL

CEIL CHAPMAN'S TOUCHED-WITH-MAGIC GOWN. SWIRLS OF FOAMING MISTY NET CRESTED WITH POUFF OF FRAGILE IMPORTED LACE. $155

IN NEW YORK AT DE PINNA



THE DAYTON OVAL ROOM ©
MINNEAPOLIS



MOLLIE PARNIS



Blumenfeld


BAROQUE
CABOCHON~
fake but oh—so
precious-looking!
Sophisticated, original designs by
the brilliant creator Majeska,
dramatized with massive colored
fake jewels and glowing tinted
pseudo pearls . . . precious
to behold but so low priced you'll
want a different piece for each
thing in your Spring wardrobe!
Necklace $14.00; bracelet $5.00;
earrings $4.00, $5.00; pin $4.00,
in various colors coordinated with
newest fashions. Plus tax. At leading
department and specialty stores.
signed originals by Majeska
designed exclusively for
LaTausca
DRESS BY LARRY ALDRICH
HELLER-DELTAH CO., FIFTH AVENUE, NEW YORK

*Tailored by Redman Brothers . . . Fabric by Pacific Mills, Worsted Division*

*Birch Green* . . . Pacific's crisp wool worsted Verdona Mixture holds its shape beautifully, takes color superbly. Here, it is dyed the silvery green of new leaves, for a softly manipulated town-suit . . . a triumph! Also in gray pearl, hazy blue, tan. Sizes 12½ to 26½.

Pacific Craft Fabric 100% VIRGIN WOOL

Wm. Filene's Sons Co., Boston; F. & R. Lazarus, Columbus, Ohio; Ernst Kern Co., Detroit; Macy's, New York; Strawbridge & Clothier, Philadelphia; Joseph Horne Co., Pittsburgh; Thalhimer's, Richmond, Va., or for the name of the fine store in your community featuring this suit, write Pacific Mills, Dept. VA3, 261 Fifth Avenue, N. Y. 16.

*It's a* **PACIFIC** *Woolen* BY PACIFIC MILLS . . . WEAVERS OF FINE WOOLENS, WORSTEDS, COTTONS AND RAYONS

*Clover*

*—for Easter*

You'll be in clover when you wear this flattering new NoMend SHADE OF FORTUNE in the Easter Parade! See it in sheer NoMend nylons, with and without seams. Wear it in the FAMOUS 5® NoMend Proportioned Leg Type that is "exactly yours."

*Depend on* NoMend®

*Beautiful Stockings*

for fashion-right colors



Suit by Monte-Sano & Pruzan
Hat by Sally Victor
Shoes by Andrew Geller
Bag by Surrey

# Carter's tricot treasure



from a family of fine lingerie
made with Carter's baby clothes care



14-Karat nylon,
tricot nylon,
drenched with
Ametex nylon lace.
Fabulous traveler!
It will pack in a purse.
New camisole shoulders...
Knee-deep lace...
Champagne, white.
Sizes 32-42, $9.95.
For store nearest you, write
The William Carter Co., Needham Heights, Mass.



**An Afternoon Affair . . .**

**Charming check in non-wrinkle**

**Acetate Jersey**

Perfect for informal occasions, a quiet print dress by Martha Manning in that famously comfortable, easy-to-wear, easy-to-care-for fabric, Celanese* Jersey of acetate rayon. It's flattering to the figure, won't wrinkle, stretch, or lose shape. And, in this new foulard print, so smart for your busy life.

Chartreuse with royal; and red, green or royal with black.
Sizes 14½ to 22½. About $15. At Macy's, New York;
Sage, Allen & Co., Hartford; Davison-Paxon Co., Atlanta;
Stix, Baer & Fuller Co., St. Louis; H. P. Wasson & Company, Indianapolis.
For other stores see back of book listing.
Celanese Corporation of America, 180 Madison Avenue, New York 16.

Celanese*

**JERSEY OF ACETATE RAYON**

*Reg. U. S. Pat. Off.

designed
for
subtle
leg
beauty
and a
flattering
male
glance

PROPORTIONED NYLON HOSIERY
BY
Holeproof

BY APPOINTMENT
PERFUMERS TO
H. M. QUEEN MARY
YARDLEY, LONDON



# The charm of London

. . . is dramatically recalled for you in romantic Yardley "Bond Street" Perfume. It's a sophisticated fragrance to make you feel assured and gay. Use it at your neckline, at your wrist, on your hair . . . make it a fascinating part of you. And for your daytime delight, use "Bond Street" Toilet Water and Dusting Powder freely . . . they're lighter versions of the same majestic fragrance.




"Bond Street"
Perfume, $2.75 to $15.00
Toilet Water, $1.65 and $2.75
Dusting Powder, $1.65
All prices plus tax

"Bond Street"
by YARDLEY

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

Day dreams

can be sweet dreams

in this exquisite

permanent pleated

all nylon tricot gown




Style 6973
Blush and White

Faerie Silk Mills — Shillington, Pa. • New York Office & Showroom • 385 Fifth Avenue

# I. Miller

## *creates* costume




*Sheer Witchery:* 1. Pierette, bewitching anklet in nylon diamond mesh punctuated with suede. 2. Pierrot, its sling counterpart. 3. Eve, provocative anklet in nylon lace mesh. 4. Fig Leaf, its sling version. 5. Lilith, temptation in nylon lace mesh. 6. *Embroidered Shantung,* for calculated luxury. 7. *Filigree,* peep-show in suede. 8. *Little Witch,* sorcery afoot in suede or patent. 9. *Decolletoe* anklet, for exciting exposé. 10. *Decolletoe* pump, demure as dynamite.

*complements*

. . . introduces a lighter-than-air
approach to shoes that breeze
gently through spring and summer.



9



10



8

# CROMPTON HAS INVITED THE LEADING DESIGNERS AND MANUFACTURERS OF BETTER READY-TO-WEAR TO AN ADVANCE FALL SHOWING OF ORIGINAL CREATIONS BY THE GREAT FRENCH, ENGLISH AND AMERICAN COUTURIERS... TO TAKE PLACE ON MARCH 28TH AT 4:00 P.M. AT THE WALDORF-ASTORIA GRAND BALLROOM.

*the original fashions that will be shown are by:*

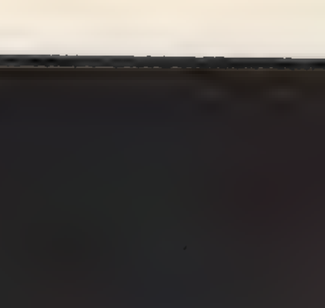
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LILLY DACHÈ
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MARUSIA
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ROBERT PIGUET
SCHIAPARELLI

*Every garment was created exclusively for Crompton, expressed in Crompton Fall Fabrics...in Crompton Cordurella (the superior corduroys), Crompton Velvet and Crompton Velveteen. So that you, Miss Consumer, may buy this Fall the most exciting, the most colorful and wearable clothes for your Fall and Winter wardrobe... directly inspired by the Original Couture Fashions featured in this Show.*

CROMPTON-RICHMOND CO., INC. / 1071 AVENUE OF THE AMERICAS, NEW YORK 18, N.Y.

# Jewelrings

BY *Walter Lampl*













**$6.95 to $15.95***

1/20 12K gold filled

At better jewelers and

department stores everywhere.

*taxes extra

DESIGNED BY *Walter Lampl*

*"creators of the unusual – as usual"*

608 FIFTH AVENUE

NEW YORK 20

IT'S THE FASHION . . .

IT'S ENCHANTMENT THAT LINGERS . . .

IT'S *Chantilly*

*by* **HOUBIGANT**

**CHANTILLY PERFUME**

$35, $18.50, $12.50, $7.50

Eau de Toilette $3.95, $2.75

Bath Powder $3.95, $1.50

*(all prices plus tax)*

**·NEW! "Perfume that Clings"**
**Chantilly Liquid Skin Sachet**

A new way to perfume yourself! Smooth Liquid Skin Sachet directly on the skin . . . its warmth gradually develops the delightful Chantilly fragrance which in this new medium is "lasting as sachet, lovely as perfume"! $1.85





*Express yourself in* PRINTS

FABRIC: STOTTER SILK

*—with "Personality Gloves" by* HANSEN

*Choose a print for flattery... then add a note that's entirely your own... Personality Gloves by Hansen! Long or short, fitted or flared, there's a style that was meant especially for you... for Hansen designs these gloves to fit your fashion, your fabric, as well as your fingers!*

***HANSEN GLOVES • MILWAUKEE 1, WISCONSIN***



# Lennox

INSIDE AND OUTSIDE . . . BOTH BEAUTIFUL

WRITE US FOR THE NAME OF YOUR STORE

LENNOX BAGS • SAINT LOUIS

# NEW!

# OLDSMOBILE "HOLIDAY" SEDAN



*Standard equipment, accessories, and trim illustrated are subject to change without notice. *Oldsmobile Hydra-Matic Drive optional at extra cost.*

A GENERAL MOTORS VALUE



Above, distinctive new "Holiday-type" rear quarter window treatment.

1951 "ROCKET" OLDSMOBILE "98"

*"ROCKET 98"!*—a *great* new Oldsmobile! A *magnificent* new Oldsmobile! The most *luxurious* new Oldsmobile ever built! *"ROCKET 98"*—now on display in Oldsmobile dealers' showrooms everywhere! Four ultra-modern models—the De Luxe Holiday Sedan above, the De Luxe Holiday Coupé, the Holiday Coupé, the De Luxe Convertible Coupé! Four smooth, *smooth* new Oldsmobile Hydra-Matic* cars! Four great new gas-saving "Rocket" Engine stars—with a superb new "Rocket Ride"! And they all feature new roominess inside—new distinction and glamor throughout! See your Oldsmobile dealer—meet the new flagship of the "Rocket" fleet—*OLDSMOBILE "98" FOR 1951!*



Townwear®

Stockings of Matchless Beauty

*Gown by Cassini-Dardick, Ltd.*
*Hat by Mr. John Inc.*

Full-Fashioned *Twisted* Nylons—Proportioned for Perfect Fit



Earl Luick of Anna Miller interprets the mermaid silhouette in Stern & Stern marquisette woven with Enka Rayon yarn.
Top designers and creative mills prefer Enka Rayon—the yarn of fine fabrics.
Saks Fifth Avenue; Halle Bros., Cleveland; Wm. H. Block, Indianapolis; Leon Frohsin, Atlanta.

# ENKA RAYON

*American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.*



COAT BY RAELSON

HAT BY JOHN FREDERICS

Plain coat . . . checked coat . . . two-way coat! Of fine navy flannel and wool check by Hockanum,
makers of woolens of beauty, quality and lasting wear.

HOCKANUM
Woolens

J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1: M. T. STEVENS & SONS COMPANY DIVISION

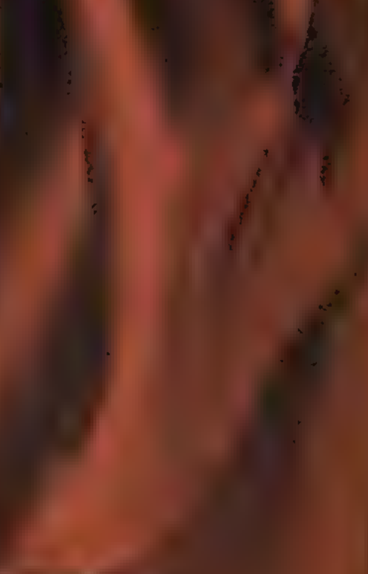
*when the shoe is revealing, let it*

# DISCLOSE NOTHING BUT SHEERNESS

Nothing but sheerness shows when you wear Munsingwear nylon hosiery with the APPARITION foot. Outside of the saucy French heel, there's not a stitch of reinforcement in sight. Munsingwear's new spring shades are accented with dark pen-line seams.

*15-denier, 51-gauge,*
**$1.75**

SCULPTURED PROPORTIONS*




*TRADEMARK

*nylons by* Munsingwear®



MAGGI McNELLIS says: "This Easter

# America's Smartest heads get together on Tintair

the fabulous home hair coloring!"

"Take *your* Easter fashion cue from screen stars, cover girls, society leaders, fashion editors, smart women everywhere. Do as they do—give yourself a whole, radiant new personality—at home, in just a few magic minutes! COLOR YOUR HAIR WITH TINTAIR!"

Maggi McNellis
*One of America's Ten Best Dressed Women*




**Only Tintair has amazing "VEGETABLE CATALYST D" which automatically turns off the coloring action*!**

*This* is the Easter to turn the compliments to your head, rather than your hat! Tintair your hair! It's the biggest fashion news since lipstick! Are you a mousy brown? Then be Gleaming Bronze or . . . Glossy Chestnut . . . muddy blonde now? Be Bamboo Blonde†! Be beautiful, be glamorous, be lovely! It's the vogue (and Vogue *says* so!) to COLOR your hair! And Tintair makes it so blessedly easy to do yourself! *No* bother, *no* pre-bleaching, *no* pre-shampooing! Just brush it on . . . it's the right way to get that even natural look. *Tintair's amazing "Vegetable Catalyst D" automatically turns itself off—15 minutes after you apply it! Millions of America's smartest heads get together on Tintair!

†Just 3 of Tintair's fascinating fashion colors

JUST BRUSH IT ON!

Tintair

**Nature Isn't Always Right—But Tintair Is!**




# *Accent on Spring!*

Complement every costume in your dawn-through-darkness scheme of Spring living with Jewels by Bogoff. Glittering, imported stones, richly set, every one in exclusive, original Bogoff designs ...perfect accessories to smart Spring frocks and suits. Enchanting, emphatic crystal and pastel accents on youth...on Spring... on YOU...these Jewels by Bogoff, the finest in costume jewelry.

(a) Necklace about $8.00 • (b) Drop Earring about $3.00
(c) Button Earring about $2.00 • (d) Button Earring about $4.00
(e) Bracelet about $6.00 • (f) Brooch about $5.00
(g) Barrette about $3.00 • (h) Bracelet about $6.00
(i) Necklace about $10.00 • (j) Drop Earring about $3.00
(k) Button Earring about $2.00. All Prices Plus Tax.

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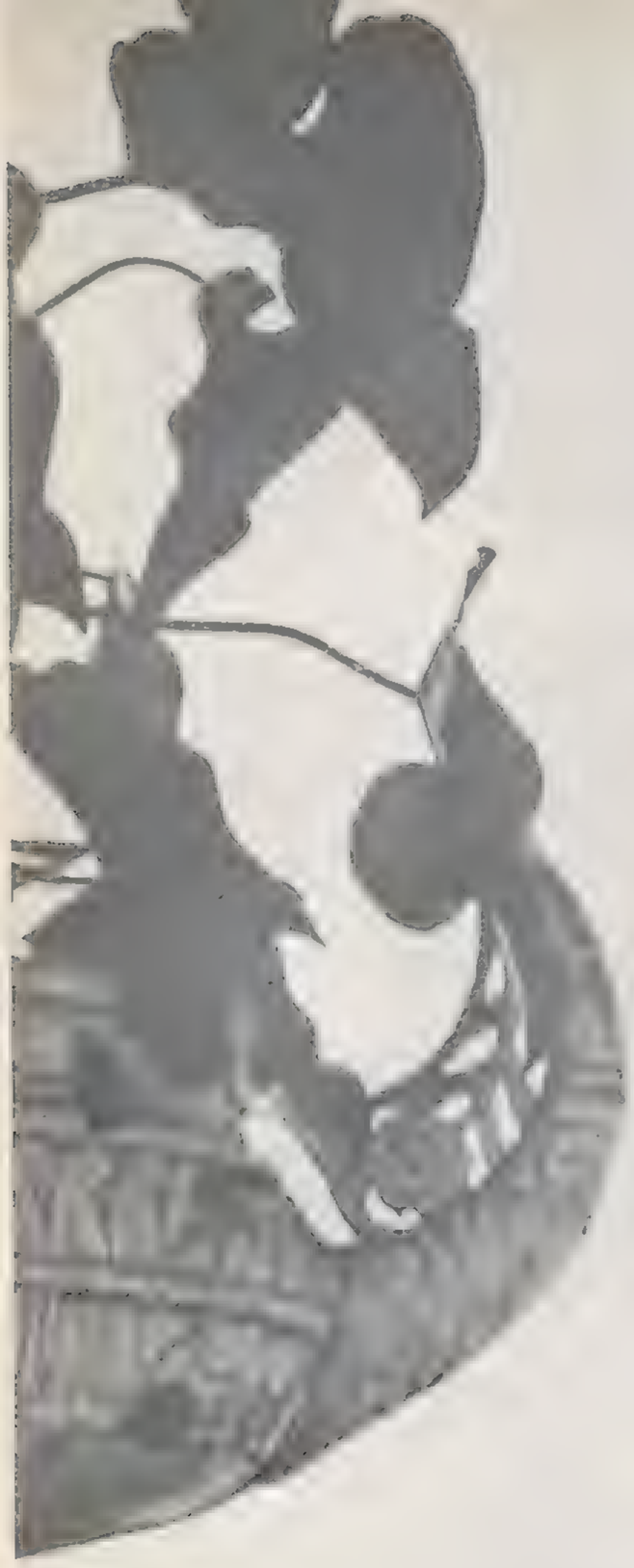
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15 denier *per pair*

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Coat in cotton boucle tweed, woven with metallic thread. Velveteen collar, turn-back cuffs.



"Southern Exposure," unique denim pants and plunging-neck blouse.

Station-wagon coat and skirt of water-repellent poplin. Plaid hat matches coat lining.

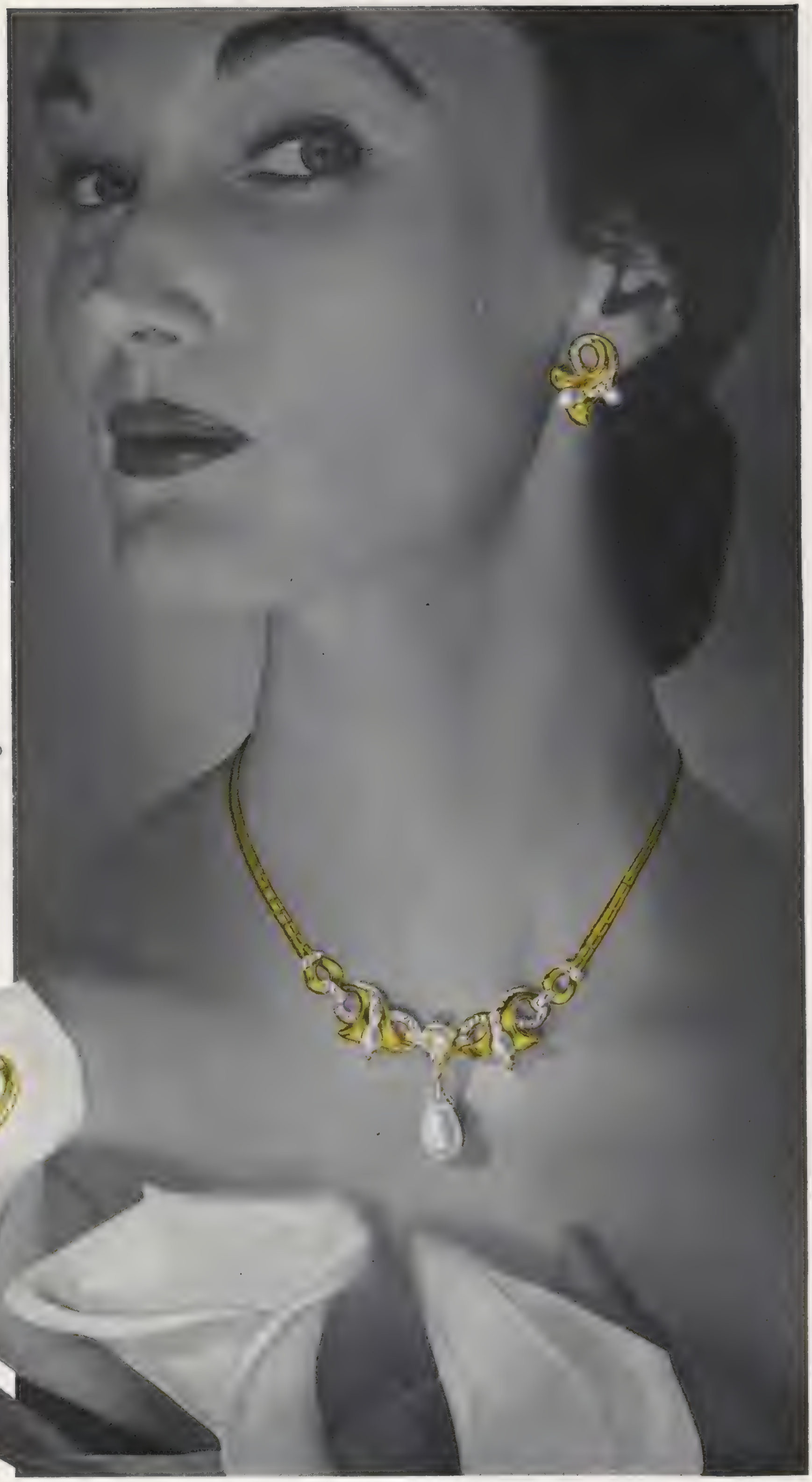


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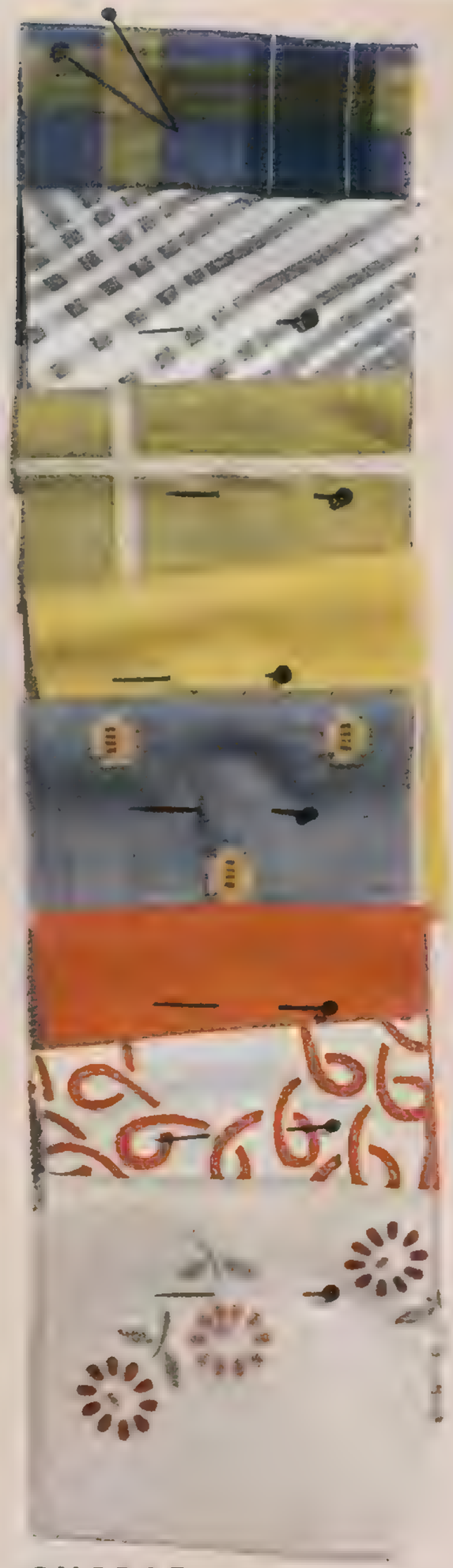
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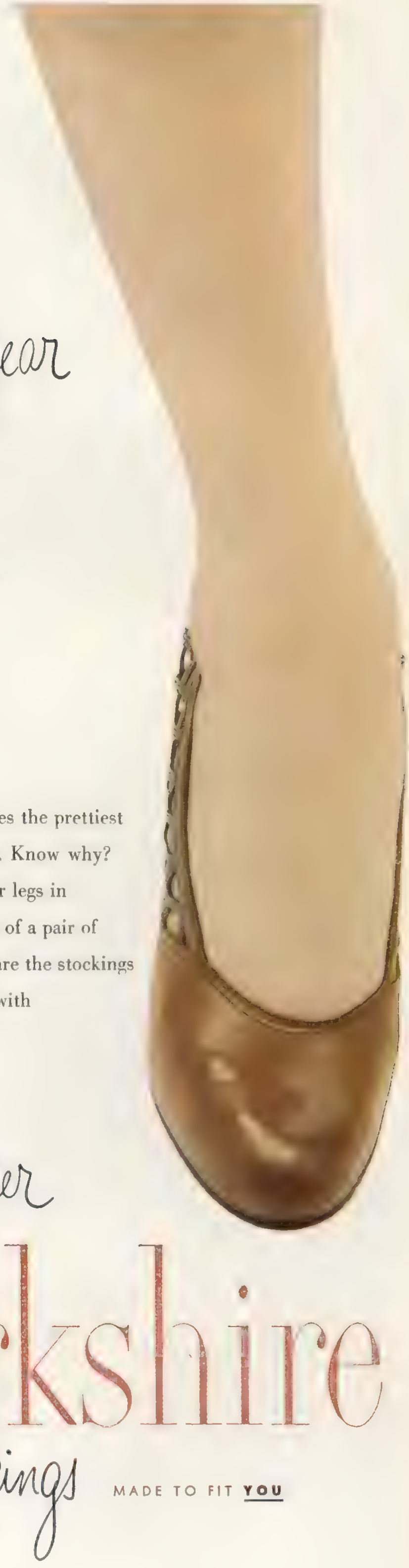
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And in this year of higher hemlines the prettiest legs wear Berkshire stockings. Know why? You will . . . the minute you see your legs in the flattering beauty and delicate color of a pair of sheer sheer Berkshires. For these are the stockings so good in every way they're signed with the label that won't wash off!

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stockings MADE TO FIT **YOU**

*The Berkshire Nylace Kantruns in* **"Pretty Glow."**
*Shoes by Julianelli. Costume by Brigance.*
*John Frederics hat.*




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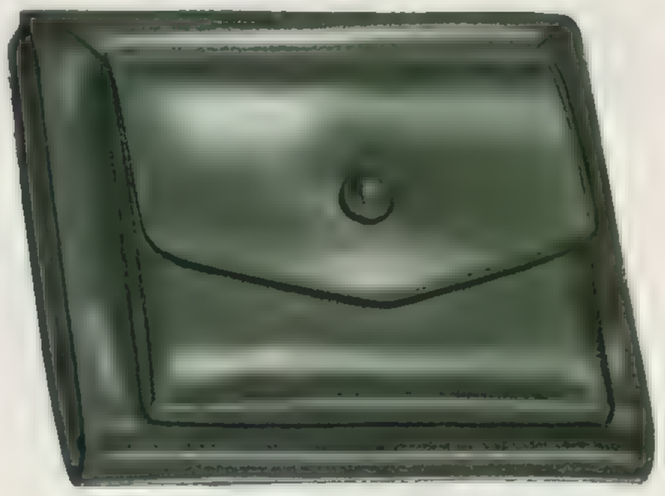
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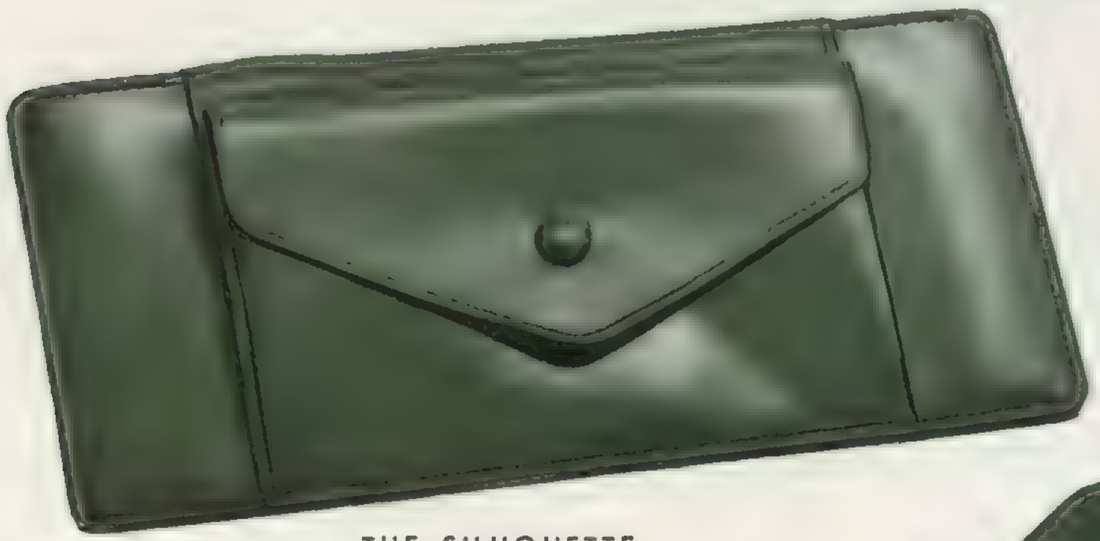


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# The Big News for '51 from David Crystal . . .

## *Lady Northcool "Repel-o-tized" Suits*

*For name of store nearest you see page 65.*

The most exciting fashion innovation in many a season . . . Lady Northcool rayon suits . . . tailor-made for the woman to whom good grooming and a smart appearance are always important. Because they're "Repel-o-tized," they're actually spot-proof . . . soil-resistant, water-repellent . . . cool, crisp, easy and inexpensive to care for. Because they're David Crystal Fashions, they're beautifully designed, perfectly fitted. The suit illustrated . . . in navy, white, toast, beige, black and a host of pastels . . . sizes 10 to 20; $25. David Crystal, Inc., 498 Seventh Ave., New York 18.

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*Lady*
NORTHCOOL
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BRITISH TRANSPORT



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*by David Crystal*

advertised on page 61
are available at the
following stores.

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Miami, Fla. .....Burdine's
West Palm Beach, Fla. .....Anthony
Ft. Lauderdale, Fla. .....Long and Field
Atlanta, Ga. .....J. P. Allen and Co.
Columbus, Ga. .....J. A. Kirven
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GRIGSBY

## TABLE-SETTING DETAILS

Here, actual size, are the sterling silver luncheon and salad forks in the buffet setting photographed on page 142. Their clear, squared-off shape belongs to International's "Continental" pattern. Luncheon forks, $7.25 each; $87 the dozen. Salad forks, $6.25 each; $75 the dozen. Six-piece place setting with flat-handle butter knife, $33.50; with the hollow-handle butter knife, $35. The serving fork and serving spoon, $19.75 each. These prices include the tax. All, at Altman.




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614



614

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*For other views, and sizes, see page 154.*



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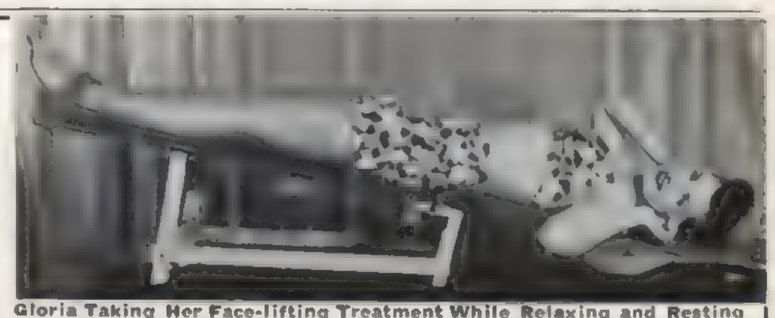


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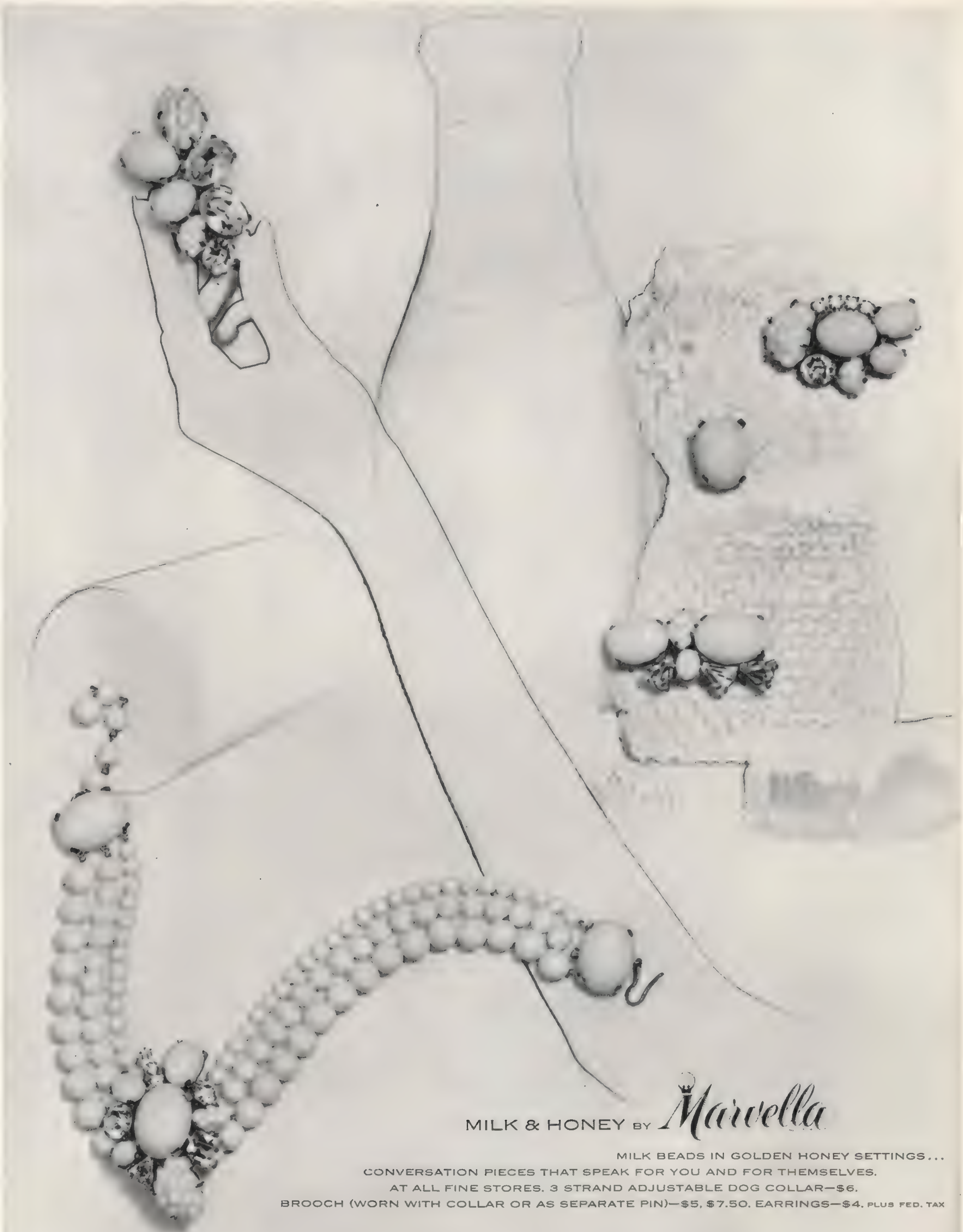
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incorporating Vanity Fair

**MARCH 15, 1951**

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## SPECIAL DEPARTMENTS

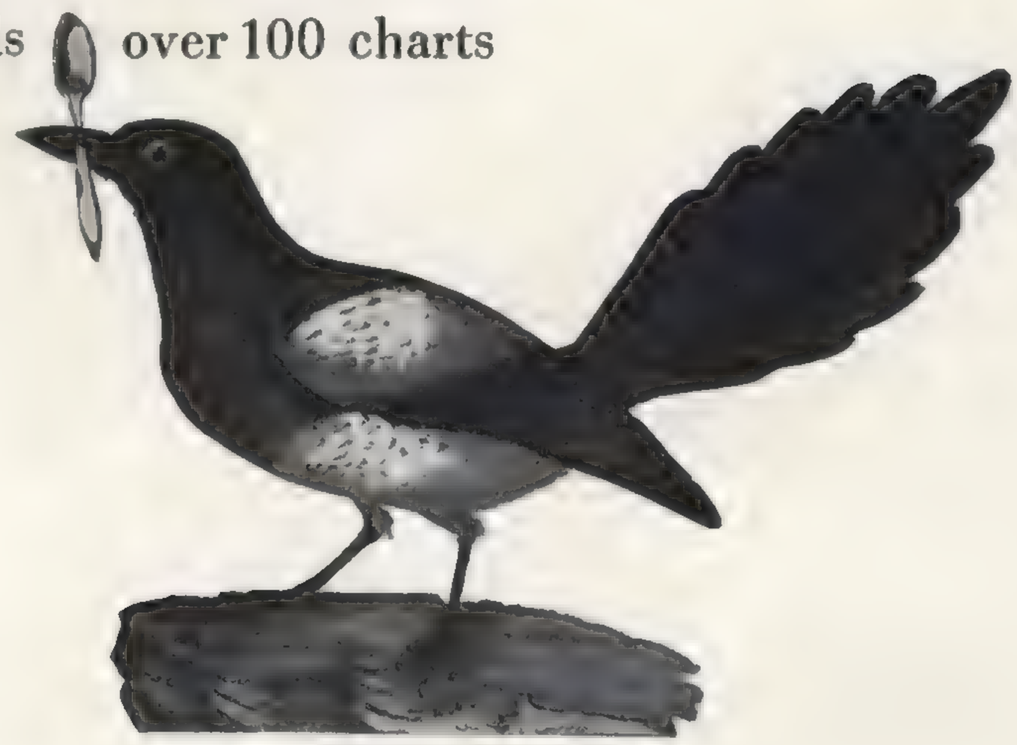
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**Cover:** Blues, new stars, better with white. Scarf, blue silk Shantung, by Echo, $11; Saks Fifth. Gold-plated star pin with coral and turquoise beads, by Robért, $10*; Bonwit Teller. Pseudo pearls, by Richelieu, $8*; Altman. Organdie scarf, by Glentex, $4; Bloomingdale's. Gloves by André David, $12; Bonwit Teller. Blue beads and rhinestones: necklace, $25*; earrings, $12*; both, by Castlecliff; Bergdorf Goodman. All, also Neiman-Marcus; Thalhimers. Invisible accessory: "Something Blue" perfume, by Gourielli.

*PLUS TAX

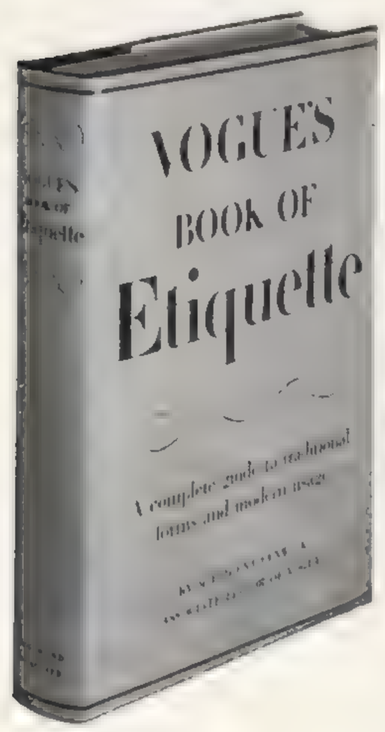
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# VOGUE'S EYE VIEW OF PARIS FASHIONS— INCOMING, CONTINUING

Dior: hat pushed forward, pleated. Toast straw.
Imported by Henri Bendel; I. Magnin.



## Incoming

**SLIP-OVER** smock jackets

**SOFT SHOULDER EMPHASIS** via new cut

**CHINESE JACKETS,** loose, all lengths

**MOULDED SUITS,** no padding

**STRAIGHTER COATS,** some Chinese-y

**FITTED COATS** with flyaway skirts

**COLLARLESS COLLARS,** some Chinese bands

**STAND-AWAY COLLARS,** loose, rolled

**BUTTERFLY MARKINGS** in prints

**BACK-DIPPING HATS,** deep brimmed

**HATS PUSHED FORWARD,** some small

**HATS LEVELLED,** some Tonkinese

**HANDKERCHIEF LINEN** late-day dresses

**COVERED-TOP** dinner dresses

**LEMON YELLOW** the strong accent

**BLACK-AND-WHITE** the big colour

**MAUVE,** pink, chestnut, grapefruit, honey shades

**AIRY MATERIALS,** chiffons, organdies

## Continuing

**SKIRTS** 13 to 15 inches

**WAISTLINES** natural

**SHOULDERS** soft

**NARROW SKIRTS** for suits

**FULL SKIRTS** late day

**APRON DRESSES** day and night

**STOLES,** fur, fabric

**PLEATS** everywhere

**TRANSPARENT COATS**

**GREY ALL DAY**

**DRESS WITH ITS OWN COAT,** late day

Balenciaga: beret levelled. Chinese-ginger baku; centred scroll. Imported by Bergdorf Goodman.





# PARIS COLLECTIONS FULL REPORT

**Sequel to 122 sketches, first colour photographs, shown March 1 Vogue**

Each season the Paris collections have their own temperature—
their own climate, the French would say. This spring,
collections started backwards with the smaller houses showing first,
and ended in a high fever of excitement when Dior, Balenciaga, Lanvin
all showed within thirty-six hours. The result was tension,
nerves, frenzy, and a varying fashion viewpoint with every collection.
Dior's collection was his best since his first sensation.
Balenciaga's equalled his last year's wonder. Fath, the comet,
has become a steadier star, and made a glowingly brilliant show.
There were two débuts: Castillo, the brilliant young Spaniard, now designs
for the famous house of Lanvin, adding another name to hers
for the first time in the history of the house. And Jacques Griffe
has taken over the establishment of Captain Molyneux
who retired because of ill health.
Each designer was an individualist and went his own way,
but at the end of eight days one realized
that without making a single basic change in skirt lengths,
without demanding a new "figure" of a woman, the great designers had made
those subtle alterations that freshen the mode; that keep alive
the excitement about what beautiful fashions can do to make a woman beautiful.
Jacques Fath threw pleats in every direction, making a gay,
whirling, colourful collection;
Griffe's flared pleats flared at the back;
and Schiaparelli turned pleats back on themselves.
Balenciaga never used a pleat
and kept his skirts close to the body.
Dior, who gave the padded, pleated New Look its name,
turned his back on all padding and stiffening, and only used pleats
when they were clinging like fluted columns. He made carved oval dresses
with skirts you could walk in, because he had added
the slightest godets at the back, that took nothing from slimness
but gave all to comfort. He added coolie-band collared jackets
to these and slanted half-shell Chinese-looking hats over the eyes.
Actually, with Balenciaga's Tonkinese hats and his slip-on loose jackets
with horse-collar necklines, and both Dior's and Balenciaga's signature
on black-with-white as the leading colour combination,
these two designers formed the nearest thing
to a unity in ideas in the whole Paris collection group.
Castillo's collection at Lanvin's was the last shown (to an audience
full of speculations and consumed with curiosity) and it had no relation—
except good designing—to any other collection in Paris;
a fine, original spirit. He invented a new neckline
that stands away from the neck, even in suits, and he was as shy of buttons
in his beautiful bias bodices as a good Amishman. His skirts
were slim but always broken with a sash drapery
or intricate hip folds. His belts were soft sashes.
Dessès invented a new skirt that looks, to the casual eye,
fullish in front and flat at the back, and so it is—but *how* it is is
one of the great couture points in these collections. *(Continued on page 144)*

**BALENCIAGA**

**The double take-off**

*Opposite:* One of Balenciaga's clever variables. Beneath the bolero:
a dinner dress (pink taffeta bodice and sash). Beneath the pink:
an evening dress (bare-shouldered, black). Thin black wool. Tonkinese hat.
Imported by Kaufmann's; Marshall Field; Wanamaker's, Phila.



**BALMAIN**

**Flat back; front drapery**

The eventful skirt, a Balmain specialty,
based this season on a simple sheath.
Back view: flat. Front view:
a twist winds up in a flying fold,
taffeta backed, side swung. Dress, black wool.
Imported by Holt Renfrew, Ltd.



**LANVIN**

**Back-moving hat;**
**low collar; low shoulder**

Back-moving hat touching the neckline.
Back-moving jacket with stand-away collar.
Low, low dolman shoulder. Wide-cuffed sleeve.
A new look from Castillo, now designing
for Lanvin. Dress in wool crêpe, jacket
in mustard tweed.



**PIGUET**

**Lemon yellow:**

**short for evening**

*The* important colour of this collection;
one of the crowning colours
throughout the Paris collections.
Important at Piguet: short evening dress,
wide, pretty skirt, here, crossed
by black and white.



**GRÈS**

**Airy dress; floating coat**

Grès's famous draping, from scarf points of chiffon; the dress, white—one point, one panel, rosy. Important at Grès: the transparent coat; this, of grey silk organdie. Imported by Bergdorf Goodman.



**BALENCIAGA**

**The Chinese smock suit**

Collarless smock suit of charcoal Shantung.
Straight-hanging, hip-length gilet
of white piqué.
Coolie hat, lemon-yellow baku.
The lines, the look: the Chinese flavour—
one of Balenciaga's effective themes
this season.



**DIOR**

**Oval tailleur**

Cut on the bias, cut with
a closely-fitted, rounded jacket,
this wonderfully feminine day suit,
wonderfully detailed shoulder.
Straight skirt with
low-set godets. Grey worsted;
natural Shantung blouse.
Broadtail scarf handled
a wholly new way. Shantung hat,
a ribboned peach-basket.
Suit, imported by Altman.

RAWLINGS



**BALENCIAGA**
**Low-buttoned coat**

New geography for buttons:
below the equator.
Longest revers in Paris — maybe anywhere.
Band collar. Beige Ducharne wool.
Hat: black straw, rising from brow to back;
a cascade of feathers.
Imported by Henri Bendel.

RAWLINGS



**DIOR**

**Oval jacket**

**over collarless suit**

Oval-shouldered tweed topcoat over decolleté tweed suit. Pepper-and-salt tweed; black grosgrain; shiny black shoe buttons.

Little tweed hat. All, imported by Henri Bendel; I. Magnin.



**DESSÈS**

**Collarless neckline; easy skirt**

Two Dessès points: skirt flat at the back,
circular in front; collarless neckline
slit sideways. In charcoal alpaca, white piqué;
flat hat. Dress imported by Bergdorf Goodman.

**DIOR**

**The collarless jacket**

Collarless, lapped over—a box coat
with Chinese ancestry. Grey covert jacket
and dress with a skin-tight spencer between.
Imported by J. W. Robinson; Morgan's of Canada.



**BALENCIAGA**

**Tweed with tulle**

A new Balenciaga combination. Tweed suit
with his soft inlaid shoulder;
tulle hat with underlayer
of black coq feathers. Imported by I. Magnin.





**DIOR**

**The costume look**

Fitted coat of blue and white Shantung.
Two-piece dress: crossed bodice,
panelled skirt; navy-blue wool. Imported by
Henri Bendel; I. Magnin; Holt Renfrew, Ltd.



**SCHIAPARELLI**

**Dolman greatcoat**

One of her wonderfuls: the big coat.
Beige fleece, quilted collar, hem,
pockets. Secret pockets in the sleeves.
Imported by Marshall Field.



**PIGUET**

**Straight suit, crossed closing**

The straight line, with side movement.
Strong point at Piguet. Wool suit
with piqué-lined revers to lap over
or not. Imported by Holt Renfrew, Ltd.



**SCHIAPARELLI**

**Rounded suit; graduated buttons**

Grey flannel, feminine shape. Buttons,
the entertaining aspect. Orange scarf.
Little flannel cap.

**BALENCIAGA**

**Soft tweed suit; big burnoose**

Tweedy tweed—deceptively soft, worn with
roses-in-the-hat. Big burnoose. Suit,
with inlaid shoulder, imported by I. Magnin.



GRÈS
Scarf-panel dress

FATH
Pleats; panel skirt

DESSÈS
Apron dress; pleats

LANVIN
Castillo's stand-away collar



FATH
Spiral tiers



FATH
Tunic suit; huge buttons

## PARIS *continued*

GRÈS: The scarf-panel skirt—important all over Paris,
outstanding at this house. Grey and pink
polka-dot silk scarf, twisted around the collar, fanning out
from the waist of a black wool dress. Imported by Henri Bendel.
DESSÈS: One of the strongest points of this collection—
the apron skirt. This one, round and ruffled.
standing out from a pleated sheath.
Worn with Dessès' toque of organdie leaves.
Dress, of black and white taffeta,
imported by Russeks; Morgan's of Canada.
FATH (left): Skirts built for motion.
emphatically pleated, often in panels.
This case, a dark blue Shantung dress, lace cuffs.
Worn with Fath's rhinestone pin explosions; big flat hat.
LANVIN: Castillo's clever seamless shoulders.
narrow, almost seamless skirt. Stand-away neckline-
no collar—a white linen frame. Huge fringed sash.
White linen Dutch cap. Grey wool dress imported by Henri Bendel; Filene's.
FATH (centre): The winding skirt, the tiered skirt,
the skirt with the look of motion. The collarless, crossover line.
The white big flat hat. Dress, of white-flaked grey taffeta.
imported by Henri Bendel; Holt Renfrew, Ltd.
FATH (right): The jutting tunic. The mammoth buttons.
The diagonal closing line. The collarless line.
Very narrow black skirt. Pale beige rep jacket.
Worn with wide gloves, veiled beret.

RAWLINGS



**DIOR**

**Oval-shaped theatre-suit**

The whole coat is an oval.
the whole oval is draped in a band
of soft material. The dress,
sleeved; a subtly-oval skirt.
Coat, dress, and chignon bonnet,
of a soft, weightless black faille.
Imported by
Gimbels, New York and Pittsburgh;
Garfinckel's.



RAWLINGS

**BALENCIAGA**

**Forever dress—dinner chiffon**

Short, black, airy. Strapless bodice
covered with a pre-arranged stole
sewn across the back, tied in a bow in front.
Wrapped bodice, soft skirt. Satin pillbox.
Imported by Henri Bendel;
I. Magnin; Holt Renfrew, Ltd.





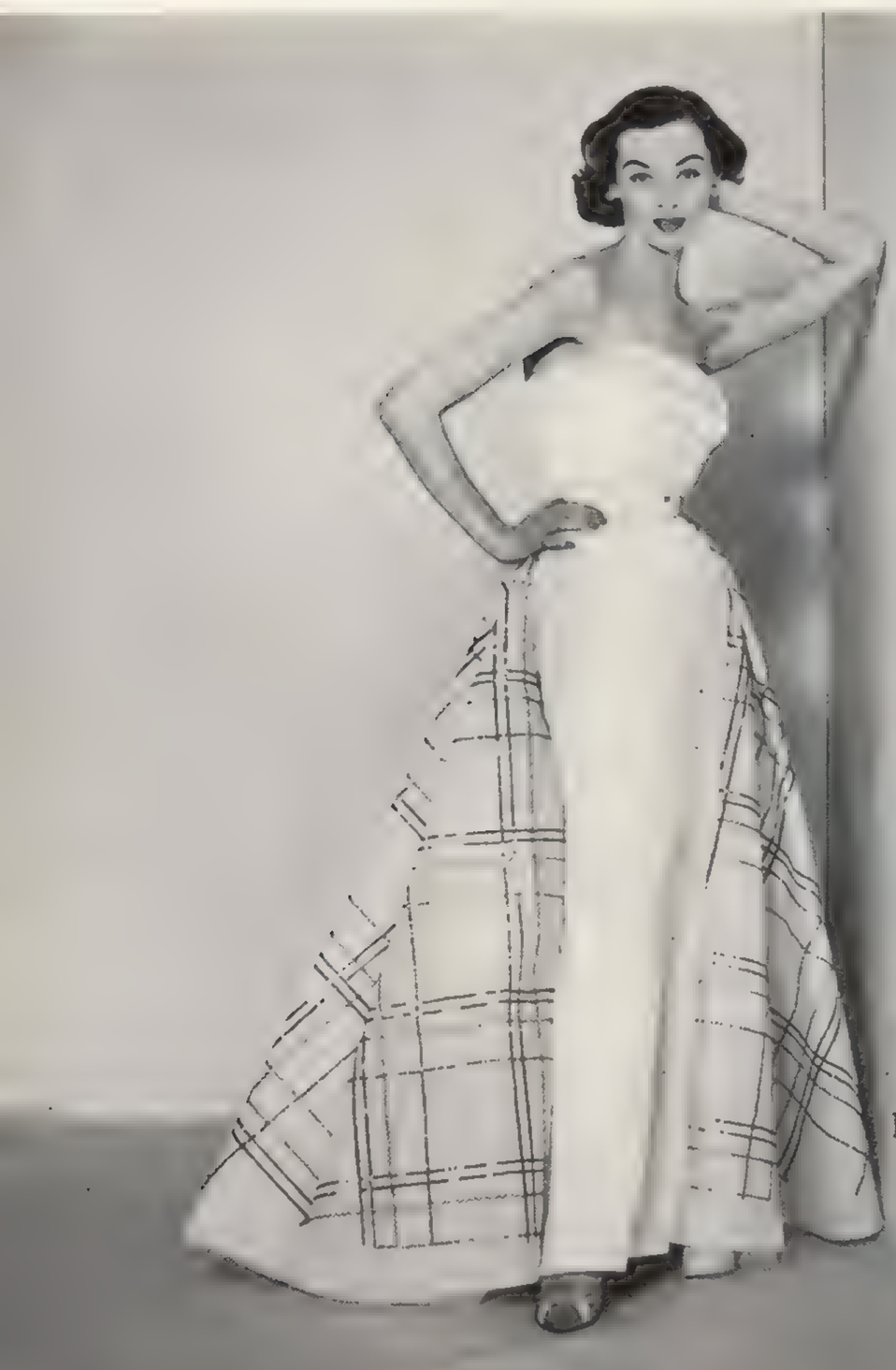
**BALENCIAGA**
**Dinner suit**

Black wool; his clever, soft jacket;
short, slim strapless dress.
Imported by Henri Bendel; Jordan Marsh.



**LANVIN**
**Castillo: dinner coat costume**

White *peau de soie*, doubled, horizontally stitched
for the mandarin coat, the narrow dress.
Black stand-away sash. Beret, spiky black feathers.



**PATOU**
**Sheath line—outlined**

White faille, side-buttoned—*to* a
pailletted overskirt. Imported by
Wanamaker's, Phila.; Filene's.



**DIOR**
**Dinner decolletage**

A new kind of covery. Short dress,
black faille; asymmetrical neckline
meeting a long-drawn glove.

RAWLINGS



**GRIFFE**
**Double-aproned late-day dress**

Black faille sheath with fly-away aprons; curved neckline, stand-up collar. Imported by Wanamaker's, Phila.; Morgan's of Canada.



**PIGUET**
**Floating pastels**

They charmed everyone: Piguet's evening dresses.
*Left,* grey marquisette, lemon taffeta. Imported by Henri Bendel.
*Right,* lemon chiffon, black-banded fichu. Imported by Bergdorf Goodman



**LANVIN**
**Covered brilliance**

Castillo's theatre look. Short coat. voluminous, cowled. Short dress. blue-beaded bodice. Spider-web hat.



**BALENCIAGA**
**Floating coat; sheath**

Black and white printed chiffon: strapless sheath and its own coat with a deep ruffle around the hem.



**GRIFFE**
**Floating chiffon and plaid**

White chiffon ball dress, filmy skirt. Fringed plaid chiffon handkerchief for the bodice. Bergdorf Goodman.





### DIOR

**Black and white dinner costumes**

Departure for Dior: the *long* and *not-wide*
small-evening costume,
brilliant, and often, in black and white.
*Left:* White chiffon, pleats, strapless bodice.
Black silk cardigan, collarless, short, severe.
*Right:* Black satin jacket; oval, collarless
neckline; brief sleeves met by long gloves.
Draped white crêpe bodice with fine black
shoulder-straps. Imported by Filene's.

### BALENCIAGA

**Black and white apron dress**

In his strong no-colour vein of brilliance.
Black bodice, white faille skirt.
Net apron magnificent with jet, crystal
embroidery. Big, big fringed black bow.
Imported by Garfinckel's.

*The Rose Tattoo* is the Dionysian element in human life, its mystery, its beauty, its significance. It is that glittering quicksilver that still somehow manages to slip from under the down-pressed thumbs of the enormous man in the brass-buttoned uniform and his female partner with the pince-nez and the chalky-smelling black skirts that make you sneeze as she brushes disdainfully past you. It is the dissatisfaction with empiric evidence that makes the poet and mystic, for it is the lyric as well as the Bacchantic impulse, and although the goat is one of its most immemorial symbols, it must not be confused with mere sexuality. The element is higher and more distilled than that. Its purest form is probably manifested by children and birds in their rhapsodic moments of flight and play, especially during the last few minutes of pale blue summer dusk before they light on branches and before their mothers call from the doors, *Come home!* It is not the obedient coming home and going to bed but it is the limitless world of the dream. It is the *rosa mystica*, the light on the bare golden flesh of a god whose back is turned to us or whose face is covered and who flies away from us when we call *Wait!* and rushes past us when we try to stop him. It is the fruit of the vine that takes earth, sun, and air and distills them into juices that deprive men not of reason but of a different thing called prudence. . . .

Finally and incidentally, it is the desire of an artist to work in new forms, however awkwardly at first, to break down barriers of what he has done before and what others have done better before and after and to crash, perhaps fatally, into some area that the bell-harness and rope would like to forbid him.

It may seem curious that I have chosen a woman to be the main protagonist of a play on such a theme. But in the blind and frenzied efforts of the widow, Serafina, to comprehend the mysteries of her dead husband, we sense and learn more about him than would have been possible through direct observation of the living man, the Dionysus himself. Dionysus, being mystery, is never seen clearly. He can not be confined to memory nor an urn, nor the conventions and proprieties of a plump little seamstress who wanted to fortify her happiness with the respect of the community. It was a mistake to fill the house with dummies. It took a long while to learn that eventually the faceless dummies must be knocked over, however elaborate their trappings. It took an almost literal unclothing, a public appearance in a wine-stained rayon slip, a fierce attack on a priest and the neighbour women, to learn that the blood of the wild young daughter was better, as a memorial, than ashes kept in a crematory urn.

In its treatment of this theme the play is no doubt more allusive than direct. Still more undoubtedly its theme over-shadows the play. It is the homely light of a kitchen candle burned in praise of a god. I prefer a play to be not a noose but a net with fairly wide meshes. So many of its instants of revelation are wayward flashes, not part of the plan of an author but struck accidentally off, and perhaps these are closest to being a true celebration of the inebriate god.

TENNESSEE WILLIAMS
EXPLAINS HIS ELUSIVE,
BRILLIANT, ALLUSIVE COMEDY,
"THE ROSE TATTOO."

*Opposite:* MAUREEN STAPLETON,
TRIUMPHANT
IN HER FIRST GREAT RÔLE,
THE WILD, COARSE,
EXALTED YOUNG WIDOW
IN "THE ROSE TATTOO."


PENN



PENN

# THE REVOLUTION OF THE WOMEN

BY JOYCE CARY

Thirty years ago, college girls were told by various women's leaders that their first duty was to their sex. They had won the vote, but the women's revolution was not complete. They must now fight their way into men's careers. To have a husband, a home, and children was treachery to the cause, a piece of self-indulgence. The age that followed, the twenties—an age we're just beginning to see as a whole—has been described as one of decadence, neurosis, and futility. Scott Fitzgerald expressed the futility, D. H. Lawrence and Huxley different forms of the neurosis. Evelyn Waugh rattled the bones of his pessimism like the castanets of some death dance. Civilization, we were told, was done for, and women's revolt against the home and against marriage had played the chief part in its destruction. Even in fashion she denied her nature, cut her hair like a boy, dressed like an immature child and painted herself like a nancy.

Now we find women in all careers, and these women have homes and children. Fashions have never been more feminine nor emphasized more strongly the woman's difference. Yet there has been no great revival of religion, no Savonarola has denounced wicked books and wicked customs, and the cries of ruin and degeneracy which we still hear from some pulpits are taken either as a matter of course, a routine job, or regarded with mild derision. A Rip Van Winkle who went to sleep about 1914 and woke up now would be astonished, not so much by the independence of women, as by their competence and their sense of duty. That is to say, more is expected of women than ever before and they give it.

In fact, we have a Rip Van Winkle in Monica Baldwin of *I Leap Over the Wall.* Nothing is more fascinating in that book or so revealing to anyone who is interested in real history, the history that makes history—the history of ideas and social atmosphere—than her astonishment at the responsibilities accepted as routine by the young women and the young mothers of today.

The young women not only accept the position—they choose it. Whereas thirty years ago the girl of social conscience would almost apologize for having a baby, the same girl now, more often than not, will be anxiously inquiring how many babies she can afford, and if it is possible for her to do her duty by them and her husband while keeping her job. This problem too is one which urgently concerns the family, for a young couple may need the wife's earnings to give the children what they both agree children should have.

For this renascence of the family and family conscience has taken place in the teeth of economics. If we chose to call it dialectical, we should have to decide that it was as far removed from a materialistic dialectic as it well could be. Thirty years ago, prices were low, houses were cheap, good nurses and maids were always to be had. Now on both sides of the Atlantic housing and baby-minding mean an endless struggle with every kind of perverse circumstance.

Such a phenomenon, altogether apart from its affirmation of faith, is exciting to the social historian because it raises the question: what is behind history, what makes it tick, what is the connection between revolt against the family and the little boy fashions of the middle twenties? What is the mysterious power which, itself unseen and unsuspected, sets in motion these vast complex movements in society?

We are perhaps too near the revolution of the women—probably the greatest social revolution, in the true sense, that the world has seen—to understand all its implications. But we can begin to see some of the factors at work. The age of the twenties seems to us now not so much a time of decadence and futility, as of *(Continued on following page)*

*Opposite:* **JOYCE CARY, THE FAMOUS BRITISH AUTHOR OF THE PICARESQUE NOVELS, "THE HORSE'S MOUTH" AND "A FEARFUL JOY."**

*(Continued from preceding page)* confusion. Every major revolution is followed by confusion and bewilderment for the simple reason that revolutionary slogans which are always used and probably must be used to smash the frame of any organized situation are useless to construct a new one. So women who had fought for the vote with the battle cry of freedom from domestic slavery—from the old Germanic laws of church, kitchen, and children—found when they had the vote and when careers were open to them on all sides, that the slogans of their leaders did not answer any of their urgent personal problems. In fact, they prevented an answer. The girl who fell in love no longer found a course of life laid down for her. On the contrary, she was perplexed by a new conflict between her inclinations, her conscience, and her ambition. She was told both by her own leaders and the old conservatives that she must choose between a family and her job, that it was impossible to do justice by both.

As for the ethics of sexual love, the new psychology interpreted them in equally extreme terms. The school of D. H. Lawrence told her that nothing mattered but the crudest sex experience, that men and women must always be secret and deadly enemies, that marriage was an everlasting battle; and that of Aldous Huxley was trying to convince her that men and women alike were victims of a nature only less lewd than it was stupid. She was tempted to doubt even her own affections. She was encouraged to say, "I'm letting myself be fooled by some primitive appetite in my own flesh." She was encouraged to look upon the most profound and common human sympathies as tricks played by a cunning nature, whose only aim was to continue the race. If after all this questioning, she married and had children, or at least one child, she often felt obliged to apologize for it. She was even ready to deny the child any show of affection because according to the new psychology, as interpreted to her, sentiment was not only a weakness of the flesh, it was dangerous. It produced complexes which might destroy the child's character for life and turn it into a neurotic or a criminal.

What is surprising about the twenties is not that there was frustration but that thousands of women made a success of their marriages and brought up families which have made a success of life. But that, I suspect, is a tribute chiefly to nature itself which convinced them in spite of the theorists that love is not all selfishness or appetite, and that children needed it. And it was, I think, often just those women who seemed most careless and impulsive, apt to do, according to the rules, everything that was wrong, who achieved that success, and who, as some of us can remember very well, were looked upon at the time as hopelessly irresponsible creatures, a disgrace to their sex in the new age; and precisely the well educated girl, of strong conscience, the wife and mother anxious only to do her duty, who suffered for it.

A young woman who has a very good position in business, as well as a family of three and thinks nothing of an achievement which can now be paralleled in any street, said to me the other day that she could never understand why the last generation made such a fuss about the vote. She asked what difference it had made; women, she said, had been breaking into jobs anyhow, and French women, without the vote, had also opened for themselves men's careers. She considered that the suffragette leaders were a "lot of Victorian hysterics due to a silly season" in history.

Such a judgment is, of course, an abominable injustice to the women who gave their lives to a revolution which, whatever she may think, brought to this young wife the greater part of *(Continued on page 149)*

*Opposite:*

**DR. LILLIAN M. GILBRETH**

**AT SEVENTY-TWO IS STILL**

**ONE OF AMERICA'S LEADING**

**ENGINEERING CONSULTANTS**

**TO MANAGEMENT.**

**TWO OF HER CHILDREN HAVE**

**MADE HER THE HEROINE OF**

**THOSE TWO BEST-SELLERS,**

**''CHEAPER BY THE DOZEN''**

**AND ''BELLES ON THEIR TOES.''**


BLUMENFELD



A gilly (guide) spotting the herd

# DEERSTALKING AT GLENVEAGH

**In County Donegal, the squire of Glenveagh Castle, an American, Henry P. McIlhenny, owns Ireland's biggest deer park.**

BY ERNESTA BARLOW

No sooner had I set foot in the courtyard than I realized I had come back to a different Ireland. The fuchsia still dripped purple and scarlet blossoms from the castle walls, the mass of grey, ivy-grown towers was as substantial as ever, but that was all. In June I had been the only guest at Glenveagh. Life was tranquil; my host and I spent long hours working in the great walled garden, we motored over endless deserted acres of peat bog laced with black, watery ditches, we watched quiet herds of deer grazing tamely at sundown in the meadows at the far end of the lake. Nothing would induce him to shoot a stag, Henry McIlhenny said, but something had to be done to keep down the herds, so he was forever searching for good guns to come in September.

Sheer atavism had brought Henry back from Philadelphia to the land of his fathers, prompted him to buy fifty thousand acres of bold deserted mountains in County Donegal, to furnish anew the rambling granite pile on the shores of Lough Veagh. Every trigger finger of every sportsman in the country itched to think of the largest deer park in Ireland wanting guns when the season opened.

The moment I went through the front door I felt the reverberations of the chase, serenity had given way to furious activity, intense leather-jacketed sportsmen passed me in the hall, so engrossed in reminiscence I might have been the umbrella stand for all they noticed a stranger's arrival. ". . . ten hours!" I caught the middle of a sentence, "and then will you believe I missed him! God! I'll never be able to look MacPhearson in the eye again." MacPhearson—ah yes, I remembered him well, he was one of Henry's stalkers and Henry had said he knew more about deer than the Last of the Mohicans.

"Welcome back!" It was Henry running in to greet me. "You won't know the place!"

"Yes I will," I said regarding his dripping mackintosh, "It's still raining!"

When I joined a group of cocktail drinkers in the library, the oil lamps were already alight. Dark at eight-thirty! Why in June the light had held until after eleven in this far north country. And ice in the drinks? There was no icebox or electricity in the castle. Anyone who had wanted a drink in June had had it lukewarm. "I got some kind of a machine that makes enough ice for cocktails," Henry explained. "I hope you like venison," he added, "you'll get it three times a day."

Venison was now as much a part of every meal as bread. We had it roasted at night, cold for luncheon; we took it, cut in fat steaks, on our picnics, and cooked it divinely in olive oil and garlic. Great haunches hung in the cool, dark meat house. The talk was all of shooting and fishing. I listened, asked endless questions. At the end of a few days I felt I knew a great deal about deerstalking, could in fact talk about it with anyone, anyone that is who had not been weaned on a gun barrel. Even so, and polite as everyone was, I remained the rankest outsider. I did not belong to the Lodge.

One afternoon I stood in the courtyard, when I heard station wagon wheels swish the gravel as a car turned in through the gates. A young man got out. One glance at his unscratched gun-case, his elegant, too new tweeds, told me he was an innocent, in my own class but perhaps even lower grade. Peter, he said his name was, and his accent was pure Seventeenth District, N.Y.C. We sat next to each other at



The towers of Glenveagh Castle



Fast water in this valley stream

The castle gate



dinner, talked of pictures and music as if there was no such thing as deerstalking. When the crack shot of the Irish Guards asked when he was going out, Peter unblushingly said the only thing he'd ever turned a gun on was a clay pipe at Coney Island, but he'd like to try for a stag if it could be arranged.

"MacPhearson will take you tomorrow," Henry said with an encouraging smile.

"I'm a bit short in the wind," Peter murmured to me, "since I took up the law. I suppose you have to swarm up one of these mountains after the beast?"

One of the mountains! Why, God bless Peter! Now even I could show off a little. "Not just one mountain," I said in my new found wisdom, "you practically climb the whole range. The stag is always over the *next* mountain."

He looked at me suspiciously. "I thought you said you didn't belong to the Brethren," he said.

"No more I do," I said, "but I've been listening to their legends for a week now, so I know quite a lot. You notice how stiff all the men are, how they limp, and groan when they straighten up? It's the mountains—they're sheer murder."

Peter turned his large brown eyes on me. "Suppose we take this gimmick on together?" he suggested. "Oh, you don't have to shoot," he added hastily as I opened my mouth to protest. "Leave that to uncle. I took a lesson at Abercrombie's before sailing. The pro said I was a natural."

"Natural what, good or bad shot?"

"We'll see tomorrow," said Peter cheerfully. "What time do stalkers begin to stalk?"

"Right after breakfast," I said, "when the rain has settled in for the day."

"Who wants to go to the dance in the garage?" Henry called down the table. "It begins at eleven."

"Oh, good!" I said to Peter. "It's for all the country people. We had them in the spring. Everyone comes from miles around. Dancing and church are the only amusements they have . . . no movies, no radio."

"Complicated reels and such?" Peter asked doubtfully.

"Get that pretty parlourmaid for your partner." I indicated the slim, black-haired, peach-skinned girl who was following old Whiteside and his port around the candlelit mahogany. "She'll see you through anything. I have a turf cutter who shows me the steps."

The party is held in a bare room above the garage, with a fiddler and an accordion player to call the tunes. With the help of the turf cutter, my ignorant feet managed to get through the "Siege of Carrick" and "The Fairy Reel." In the "Trip to the Cottage" there was much whirling and swinging of couples. My partner was slippery as an eel and I could find nothing on which to anchor my grip. "Grab a'holt of me backbone," he cried, "or anything ye can find!" I could see Peter down the room, his cheeks aflame, spinning the pretty parlourmaid off her feet. "I'm terrific!" he called to me.

The next morning Peter and I dug into every breakfast dish on the alcohol heaters. We stoked up on porridge, eggs, bacon, toast, and heather honey, went back to the sideboard for an extra cup of coffee each. It wasn't raining; instead a wet mist blurred the outline of the mountains across the lake.

The soaking wind struck our cheeks with fine electric pricks as we stepped out into the court. MacPhearson and the two gillies, Tim and John, bade us good day and MacPhearson promptly relieved Peter of his gun. He appeared hurt until I explained that the stalker always carries a sportsman's rifle. All three men looked fit as hounds in their knickerbocker suits of hairy grey-green Glenveagh tweed. The tweed is tough as asbestos, woven for the fishing and stalking gillies each winter by old Biddy O'Donnell, in her white cottage the far side of Muckish Mountain over by Dunlewey. MacPhearson led the way. A good stalker is a much respected man in the British Isles. Peter and I were alert to follow his first move. He strode out into the open drive, stooped to pluck a blade of grass, tossed it into the air, watched it blow south, and turned straight north.

"You have to hunt up-wind," I murmured to Peter. "I know that much."

MacPhearson struck straight uphill along a stream that tumbled down a gorge. The hurrying water was clear as a fine lens, topaz coloured from the peat; boulders choked our way, each round stone quilted thick with moss; delicate flat ferns starfished slim green fronds on the dark soil, the soaking ground had the spring of sponge rubber underfoot. Everywhere sharp stumps of cut rhododendron stood up in vicious spikes.

When he came out into the clear, MacPhearson said it was high up a stag was likely to be today, and he began to zigzag across the heather. We toiled after him. Blood pounded in my head fit to burst my skull, Peter was red-faced and too short of breath to speak. Moving like gazelles, the three Irishmen reached the rounded crest of the next mountain well ahead of Peter and me. They began to wave excitedly—a stag, their signals *(Continued on page 152)*



Heathered mountains beyond the lake

Gillies wear homespun tweeds



Seen at lunch
with two unidentified men.

Seen at tea with a certain
well-known young lawyer.

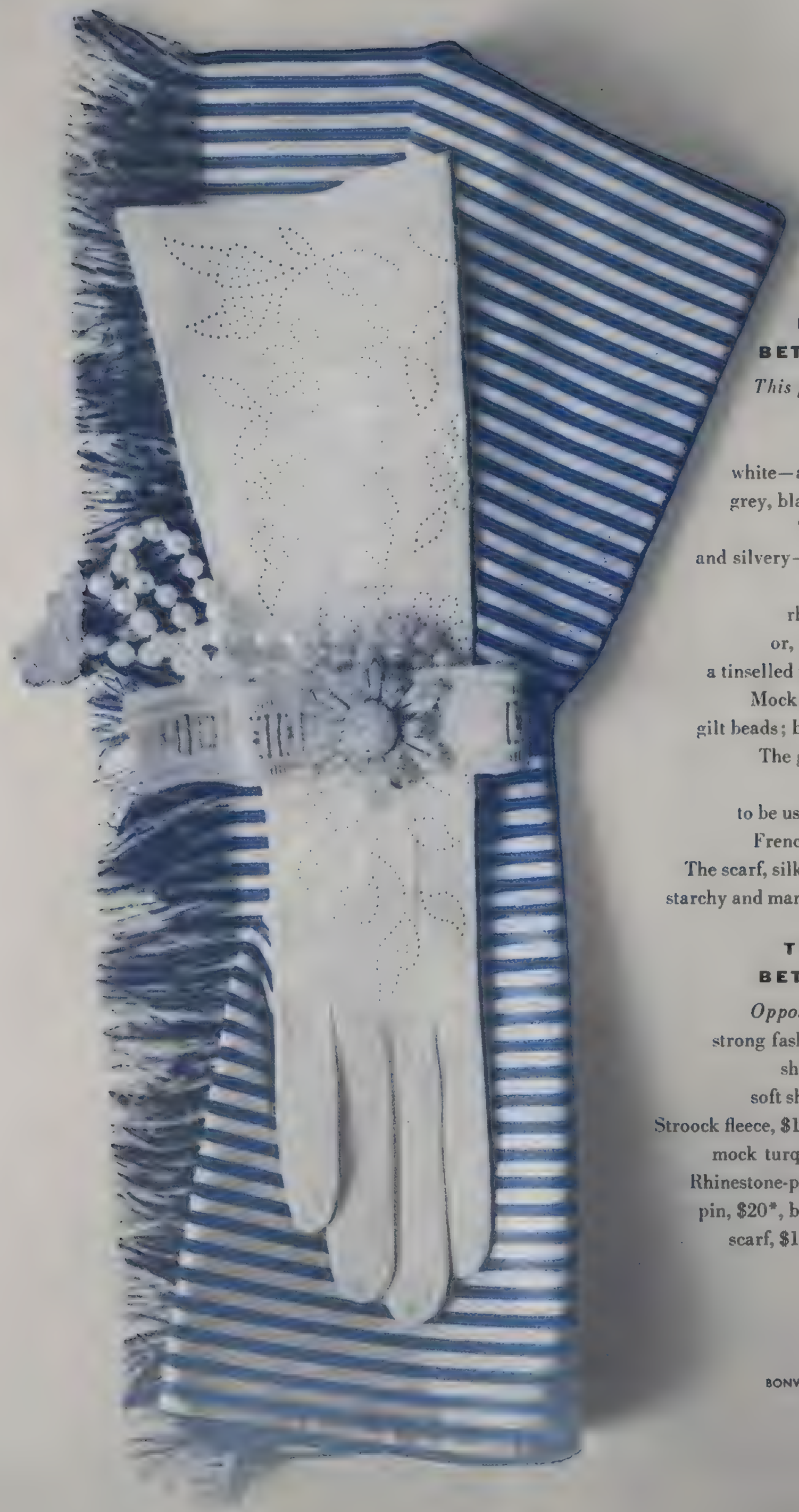


...seen at midnight
on the 15th.

**CASE OF THE DISAPPEARING DRESS:** Clues are as follows:
Good looking young dress.
Few identifying marks. (Narrow, often sleeveless, often black.)
Of obviously good family. (Wool jersey, crêpe, linen.)
Its cost, anyone's guess. Thought to be slipping in and out
of town at all hours in a number of disguises. Fascinating case. . . .
Actually the mystery began the day The Sheath Dress, as such.
was born—to be the background for accessories. The evidence is
that it thrives on individuality, succeeds wherever there is taste,
travels well under the maximum baggage weight,
adapts to changing climates, and has become a cult. There are women
for whom this disappearing dress plus accessories
is the Only Way of Dressing—and who follow it year after year
and always in fashion. For them, half the wardrobe is in the jewel case,
the glove drawer, the scarf and belt box.
Their specifications this season might go something like this:
Everything more effective when combined with white.
Turquoise jewellery with white. Coral jewellery with white.
One of the best of all possible whites: countless pearls.
A concentration of jewels in some one area, rather than scattered
here and there. Necklaces massed. A starring pin
(try it centred, first). Big jewels with no pretenses;
out and out fakes. Earrings big enough to almost carry a costume.
Gloves either very, very short, or very long
and worn crushed down. Scarfs worn with a purpose:
as a patterned scarf drawn through a belt to make a stand-away line.
Handbags for day: most often, handled, unexaggerated shapes;
most interesting new shape, the long, long, fat envelope.

IT COULDN'T HAPPEN TO A NICER DRESS—
THE SHEATH, AT LEFT.
BLACK WOOL JERSEY, BY ALAN GRAHAM.
SIZES 7 TO 15, $35; LORD & TAYLOR;
HUTZLER'S.
*Far left:* JACKET
WHITE MOYGASHEL LINEN, $70.
RED CALF BAG BY JANA,
$15 PLUS TAX. NATURAL STRAW HAT
BY BETMAR, $7. ALL AT LORD & TAYLOR.
THE GLOVES BY SHALIMAR.
*Centre:* SILK SURAH SCARF BY ECHO.
RHINESTONE PIN, EARRINGS, BY KARU,
EACH $15 PLUS TAX; MACY'S.
GLOVES BY SUPERB, $7; BONWIT TELLER.
BLACK FAILLE HANDBAG BY COBLENTZ,
$23 PLUS TAX. AT LORD & TAYLOR.
*Left:* TUBULAR SILK TAFFETA STOLE,
SAPPHIRE-COLOURED.
BY ECHO, $9. JAY THORPE.
BLACK RAYON JERSEY GLOVES
BY VAN RAALTE, $4. AT BEST'S.
ALL PSEUDO PEARLS, BY LA TAUSCA.

**ON THE NEXT 12 PAGES: NEW ACCESSORIES, STAR RÔLES.**



**LARKSPUR BLUE, BETTER WITH WHITE**

*This page:* Clear, middle blue quickened by white, to wear—with more white—as lighting for navy blue, grey, black, this spring's browns. The pin, porcelain-white and silvery—good, new-again accent for blue; by Halbé, rhinestone-studded, $18*; or, evening silver and white, a tinselled ribbon to tie your pearls. Mock baroque pearls with tiny gilt beads; by Miriam Haskell, $20*. The glove, a sometimes thing, pretty as a jewel, to be used as such; of perforated French kid, by Kislav, $10.50. The scarf, silk taffeta-striped organdie, starchy and manœuvrable; by Echo, $17.

**TURQUOISE BLUE, BETTER WITH WHITE**

*Opposite page:* Strong colour; strong fashion: the shirtcoat—with shirttails, minor shoulders, soft shirt cuffs. By Originala in Stroock fleece, $125. Worn with turquoise: mock turquoise jewels—and white. Rhinestone-paved earrings, $15*, and pin, $20*, by Halbé. White Shantung scarf, $1; white cotton gloves, $4.

THIS PAGE: PIN, SAKS FIFTH
PEARLS, SAKS FIFTH
GLOVES, BEST'S
SCARF, BONWIT TELLER
OPPOSITE PAGE: COAT, BONWIT TELLER; HUDSON'S; HUTZLER'S
JEWELLERY, SAKS FIFTH
SCARF, BLOOMINGDALE'S
GLOVES, KAYSER
*PLUS TAX



HORST



**GOLDEN TONES,**
**BETTER WITH WHITE**

Goldens—take one, or several:
point it with white; wear it with white,
grey, black, brown....
The pin, a mock-jewel mound.
to be worn—one on a scarf, two on
the strap of an evening dress;
three, like buttons, closing a neckline.
By Marcel Boucher, each $17*.
The evening glove, with gilded piping.
by Alexette in glacé capeskin, $6;
that same evening you might tie
your pearls with a big bow of a white
and gold ribbon, like the one shown.
The beads, nuggets of golden glass.
sharpened by a strand of green;
necklaces by Bergère.
$15*, and $7.50*.
The Old Gold scarf, thin to arrange
cleverly, stiff to hold its line;
by Glentex in silk taffeta, $5.

**GOLDENS AND WHITE,**
**WITH BROWN**

*Opposite page:* Some of these
goldens, lighted with white—giving
a new character to a men's-wear suit.
The pin, in many shadings, mostly
goldens, buttons the cuff.
holds the Old Gold scarf;
against such tawnies,
white hat, white gloves.
Suit of hair-line worsted.
by Ben Zuckerman, $175.
Short cotton gloves, $2.
In complement: Frances Denney
"Texture Tint," a warm complexion
glow, and "Derby Red" lipstick.

THIS PAGE: PIN, BONWIT TELLER
GLOVES, BLOOMINGDALE'S; THALHIMER'S
NECKLACES, SAKS FIFTH
SCARF, ALTMAN
OPPOSITE PAGE: SUIT, BERGDORF GOODMAN
GLOVES, KAYSER
*PLUS TAX

HORST


HORST



**CORAL, BETTER WITH WHITE**

Coral returns—in new shapes, to wear in new quantities.
Newest, worn with pearls. A strong, fresh accent
to the soft colours-of-the-season, and to black, and to white.
*This page, left to right:* Scarfs in two shades of coral.
The paler: hand-rolled silk chiffon, by Bloch Frères, $2.
The darker: hand-rolled silk georgette, $2.
The belt, by Midtown, in silk Shantung, $3.
Earring (on belt), a spray of twig coral, $20*
The necklace: many strands of counterpointed
round and twig coral, $75*.
Knotted psuedo-pearl choker, $4*.
The bracelet: a wreath of twig coral, $25*.
The brief white cotton glove, $3.50.
Big psuedo-pearl earring, $3*.
Drop earring of coral beads, $25*.
Beige silk Shantung square, hand-rolled, $1.
The flower earring, far right, inlaid
with coral beads, mock pearl centre, $35*.
All coral jewellery by Miriam Haskell. Pseudo pearls by La Tausca.

**CORAL AND WHITE, AGAINST BEIGE** *opposite page:*
A subtle colour scheme, and a remarkable new whopper of a jewel.
Great and lesser coral saucer-flowers, and an earring (this page)
worn as a clip. These, and a mass of coral at the wrist
(the necklace, this page) to colour beige—and
strengthened, sharpened by white: mock pearls, gloves, hat.
The dress and jacket, of silk Honan; by Larry Aldrich, $125.
Coral pins, $40*, and $25*, mock pearls, $25*, by Miriam Haskell.
In the theme: Dorothy Gray's "Sea Coral" lipstick.

THIS PAGE: PALER CORAL SCARF, LORD & TAYLOR
DARK CORAL AND BEIGE SCARFS, BLOOMINGDALE'S
BELT, HENRI BENDEL. GLOVE, SAKS FIFTH
ALL CORAL JEWELLERY, SAKS FIFTH
ALL PEARL BEADS, DE PINNA
OPPOSITE PAGE: CORAL JEWELLERY, SAKS FIFTH
DRESS AND JACKET, SAKS FIFTH; FROST BROS.
*PLUS TAX



1

...BETTER
WITH WHITE





2



3



4



On the opposite page, little family groups; to wear in groups: new, fresh colours brightened with white. On this page, one of the great little year-over coats, seasoned for this spring—and a still-life of addables, alternatives.
And, on both pages, a note-for-right-now: everything is better for white.
*Opposite page:* 1. Presents for summer cottons, linens:
Nylon mesh and pink plastic belt, $3.50; Lord & Taylor.
Great coral pin paved with beads, by Miriam Haskell, $40*; Saks Fifth.
Choker of ivory (return surprise), coral, by Dalsheim, $36*; Bonwit Teller.
Brief pink cotton glove, by Van Raalte.
2. Blacks and tawnies—add a sliver of white.
Pale calf bag, outlined in black piping, $55*; black mocha glove,
whip-stitched in caramel, $25; both by Renée Montague; Gunther Jaeckel.
Coral wreath, a barette on gold-plated metal, by Miriam Haskell, $12*: Saks Fifth.
Pale and black wooden, and gilded metal, beads, by Marvella.
3. A big medallion of a pin, mock turquoise and rhinestones, by Halbé, $18*; Saks Fifth.
Little blue kid glove, vents and cuff framed in white; by Alfredo Collaro.
Blue-turquoise silk Shantung square, 19 inches across, $1; Bloomingdale's.
4. Brief white touch, brief capeskin gloves, by Fira Krasotkin, $14; Bergdorf Goodman.
For glove—or cuff, or collar—mock-turquoise and rhinestone pin, by Halbé, $15*.
5. Concerning the coat on this page, things to wear with it:
Bunch of would-be cornflowers, equally blue, by Engel, $1; Lord & Taylor.
Big scarf-square of Swiss cotton, in a dozen colours, by Kimball, $2; Bloomingdale's.
Light blue plastic belt, with a gold-plated buckle, by Schaffer, $3; Saks 34th.
Fat mock-pearl earrings, $3*; a rope of knotted mock pearls, $5*; by Marvella; Bloomingdale's.
Sea-shape pins, pastel-enamelled, stung with rhinestones; large branch, $7.50*:
set of three small pins, $4*. By Marvella; Lord & Taylor.
Short white cotton glove, button-down cuff, by Wear-Right, $3; Bergdorf Goodman.
Navy-blue glove, stopped short with a zigzag edge, by Crescendoe, $3; Bonwit Teller.
Long, soft, navy-blue calf bag, designed by Roger Model for Josef, $60*; Bonwit Teller.
*This page:* The coat, to begin with, a matter of all places, seasons, and in transit as well;
bachelor-button blue Juilliard wool fleece. By Harry Frechtel, $95; Saks Fifth; Thalhimers.
Two-leather shoes: dark blue calf and suède opera pumps, by Bare-Foot Originals, $15; Bloomingdale's.
The stockings, 60-gauge, 15-denier, clear beige nylon, by Strutwear.
The bag, a big brief-case shape, in tan pigskin, $43*; by Coblentz: Saks Fifth.

*PLUS TAX

# NEW ACCESSORIES, STAR RÔLES




To begin with, *above:* a handsome shirt, a well-shaped skirt.
(Silk Shantung shirt by Christian Dior—New York, $45; Lord & Taylor.)
To add, when heading for the country, for travel:
1. Blond-frame sunglasses, by Ray-Ban, $7; Abercrombie & Fitch.
2. Mock-turquoise beads by Coro, $2* and $3*; Altman.
3. Bouclé gloves, pale caramel nylon, by Hansen, $2.50; Tailored Woman.
4. Tan umbrella, pale pine handle. By Frankford, in rayon, $4; Gimbels.
5. Wide, stiff cuff of bracelet, gold-plated, by Coro, $3*; Lord & Taylor.
6. Belt like a wing collar, in red calf, by Hubert Harmon, $35; Jay Thorpe.
7. Big square tan pigskin bag, by Coblentz, $43*; Saks Fifth.
8. A square of printed fine batiste, beige and brown, by Burmel, $1; Saks Fifth.
To begin with, *below:* a bit of a sweater, a narrow skirt. Lavender cashmere sweater, $17; cashmere-and-wool skirt, by Sloat, $40; Bonwit Teller. To add—on a city-country schedule:
9. A yard square of silk crêpe, hand-rolled, in a catalogue of colours; $3; Altman.
10. Flat, articulated bracelets, gold-plated, by Monet, $13* each; Henri Bendel.
11. Beige calf bag, marked with black patent leather, by Koret, $60*; Bonwit Teller.
12. Glove in two leathers: chamois-yellow lambskin,
with pigskin cuff and palm, by Aris of Paris, $6; Best's.
13. Basket-weave patterned compact, and cigarette case of yellow metal,
by Evans, $8.50 each; Bergdorf Goodman.




To begin with, *above:* a sheath—no sleeves, skinny skirt—covered by a swinging short-sleeved duster. The pair, in rayon and worsted moire, by Sam Friedlander. $95; Gunther Jaeckel.

To add, for more than half the evenings in the city, some of these:

1. A skein of fake pearls five feet long, knotted. By Trifari, $20*; Jay Thorpe.
2. Rhinestone pin like a Paisley leaf, rhodium-backed. By Ledo, $14*; Saks Fifth.
3. Brief black glove, with a rim of hand-faggoting. By Wear-Right, $3.50: Bonwit Teller.
4. Spray pin of rhinestones, coloured stones in rhodium, by Ledo, $24*; Saks Fifth.
5. Silk chiffon squares, three feet across,
in a list of colours, by Sally Gee, $2 each; Franklin Simon.
6. The indispensable white glove, 16-button length, cotton. By Dawnelle, $7; Bonwit Teller.

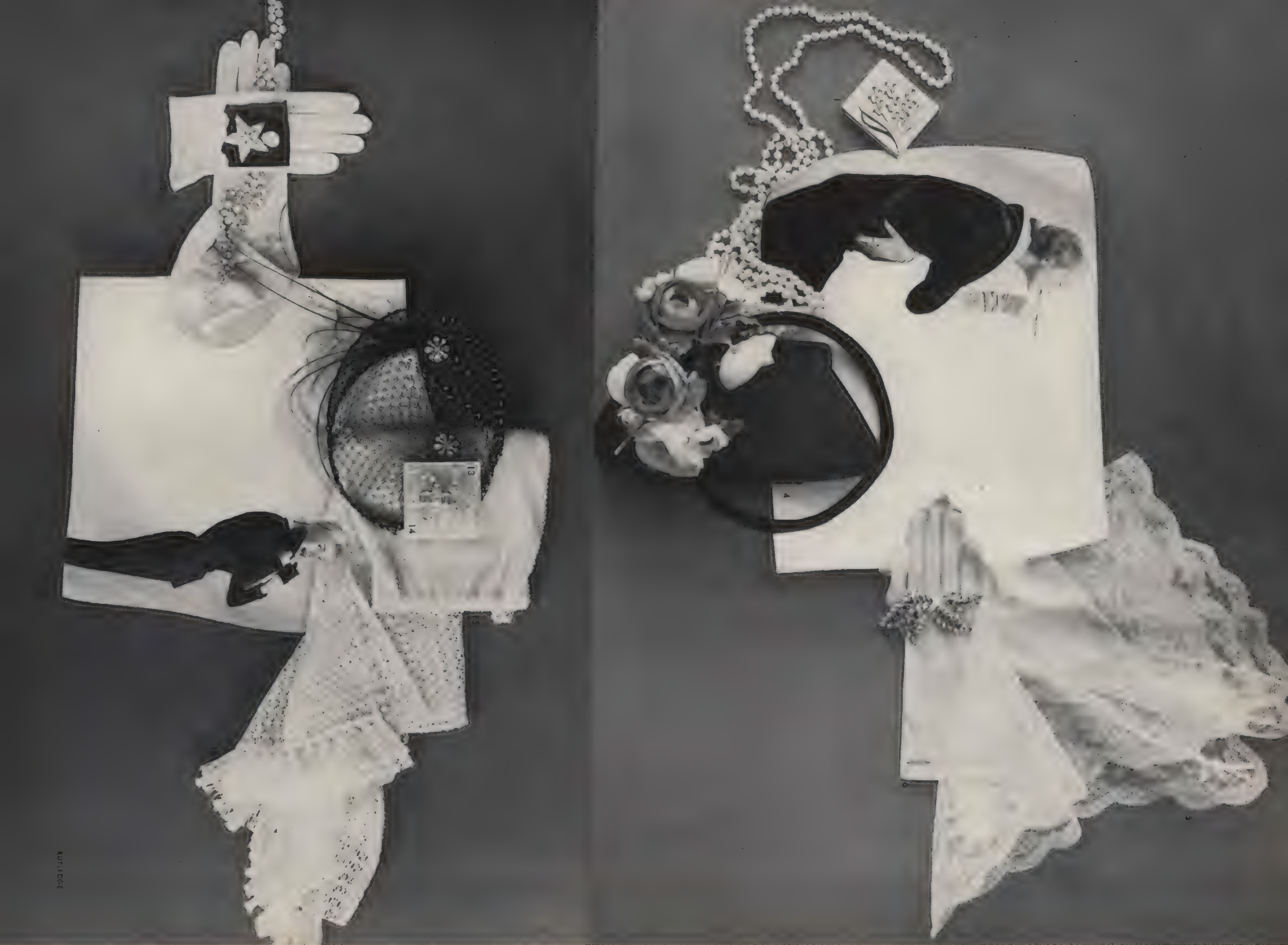
To begin with, *below:* a dress for dancing, for party dinners; a soufflé of silk organdie scattered with golden dots. By J.L.F., $70; Bendel's Young-Timers.

To add, some at a time, these shining lights:

7. Mock pearls: a choker of large ones, $2*; sixty inches of smaller ones, $10*. By Richelieu, at Altman.
8. Box for everything, dark blue faille bag to carry most evenings, by Bienen-Davis, $19*; Best's.
9. A hub of rhinestones, a splash of a pin, by Kramer, $15*: Lord & Taylor.
10. Lozenge of rhinestones, $13*. By Kramer: Lord & Taylor.
11. Oval pinwheel of rhinestones (two rhinestone pins are often better than one), by Kramer, $12*; Lord & Taylor.
12. Cigarette case of silver-y metal chased with gold-coloured lines. By Wadsworth, $8; Saks Fifth.
13. And sometimes—a pale exclamation mark: pink cotton gloves, 12-button length. By Dawnelle, $6; Altman.

*PLUS TAX

RUTLEDGE

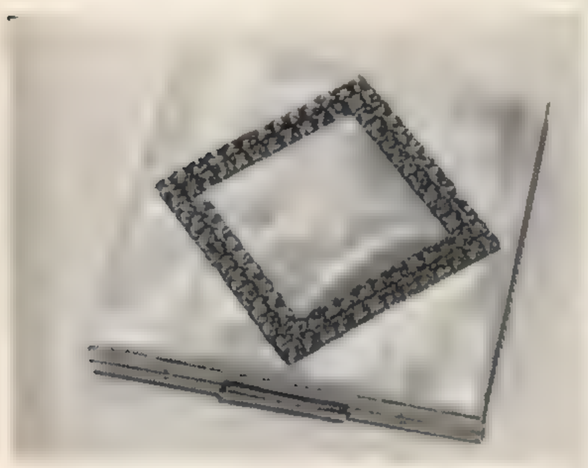


## NEW ACCESSORIES, STAR RÔLES

On these two pages, an evening gathering: alternate beginnings:
alternate belongings—for many after-dark costumes.
*Right:* Dinner dress in two parts, black.
Rayon jersey blouse, with high neckline, as here,
or turned about to show a V-slash in front, $40. Skirt and belt, silk faille, $155.
Jacques Fath designs for Joseph Halpert. At Lord & Taylor; Garfinckel's.
On her shoulder: star pin of pseudo jewels, by Ledo, $10*; Lord & Taylor.
*Below:* Mother-of-pearl compact, pink glitter, by Elgin American, $18*; Saks Fifth.
Fake lilies of the valley, by Biltmore, $1; Lord & Taylor.
Earring of enamel and pseudo jewels, by De Mario, $10*; Jay Thorpe.
*Opposite page, top:* Evening shortcoat, brown and turquoise silk satin,
reversible. By Monte-Sano & Pruzan, $225.
At Gunther Jaeckel.



1. Lily-of-the-valley compact,
gold-lacquered brass, fake pearls.
By Paul Flato. $17*; Saks Fifth.
2. Pseudo-pearl rope, by
Trifari, $20*; Jay Thorpe.





3. Velvet halo with chignon flowers.
By Flower Modes. $3; Bloomingdale's.
4. Faille bag, pseudo-pearl clasp,
by Magid, $11*; Henri Bendel.
5. Handkerchief, lace-bordered
silk chiffon, handmade.
By Bloch Frères, $7; Bergdorf Goodman.
6. Glacé capeskin glove, by Ireland, $5; Bloomingdale's.
7. Bow pin, pseudo-jewel leaves. By Trifari, $35*; Jay Thorpe.
*Opposite page, below:* Dinner-theatre dress and jacket
of grey silk barathea, $165; Hattie Carnegie.
8. Rhinestone star pin with teardrop, $18*, and
9, rhinestone necklace, $34*; both by Eisenberg; Henri Bendel.
10. Cotton glove, pseudo-pearl on half cuff.
By Beautyskin, $3; Altman.
11. Eight-button white cotton glove, slanted
to fold into cuff. By Wear-Right, $5; Altman.
12. Rhinestone-studded veiling visor cap with
a thin jut of feathers. From Mr. John.
13. Rhinestone pin, by Eisenberg, $20*;
Henri Bendel. Beneath it: 14. Mother-of-pearl
Volupté compact, $14*; Jay Thorpe.
15. Seed-pearl bag, by Koret, $80*; Bergdorf Goodman.
16. Fringed stole of white cotton lace, $7; Altman.

*PLUS TAX

# JOUVET, IN AMERICA

Louis Jouvet, the great French actor-director, a major influence in the French theatre for nearly thirty years, is now here, presented by ANTA, in his memorable production of *L'École des femmes*. This 289-year-old comedy by Molière, about an aging man who brings up a young girl away from all worldly influences, only to have her intuitively fall in love with a boy of her own age, emerges as a gem instead of a dusty classic. Jouvet, the director, stresses a kind of beautiful sparseness only matched by Jouvet the actor, straight-faced to a point of cynicism, rarely showing emotion, and speaking in a tuneless voice. (One critic wrote: "From a defect of speech he has made a religion . . . hundreds of young comedians whose vocal cords are quite sound speak like Jouvet.")

Jouvet's career started in 1913 at the *Vieux-Colombier*, repertory theatre of Paris, when the Paris theatre, faithful to such aging delights as Réjane and Bernhardt, preferred Victor Hugo five-act, verse dramas. When he became director of the *Comédie des Champs-Élysées*, his first significant move was toward new talents. In a scant ten years as actor-director, he gave the tradition-choked theatre the stimulus it needed. He gave it a hypodermic of simplicity and original thought. For him, Christian Bérard designed his first stage sets. Jouvet first produced plays by Jules Romain, Marcel Achard, Jean Cocteau, and most important of all, by Jean Giraudoux, all of whose subsequent plays Jouvet was to produce in his own *Théâtre Athénée*.

The austere *Conservatoire*, which had once given him a monocled snub, appointed Jouvet to a teaching post, smashing precedent which required that such honours be reserved for members of the *Comédie-Française*. The *Comédie-Française*, in turn, asked him to produce one of the Corneille classics. Jouvet's forte has always been his ability to see the old with morning-clear vision and the new with an understanding linked to prescience.



**One of Christian Bérard's stage sets for "L'École des femmes"**

"CAROSSE DU SAINT-SACREMENT"



"L'ANNONCE FAITE À MARIE"



"KNOCK"



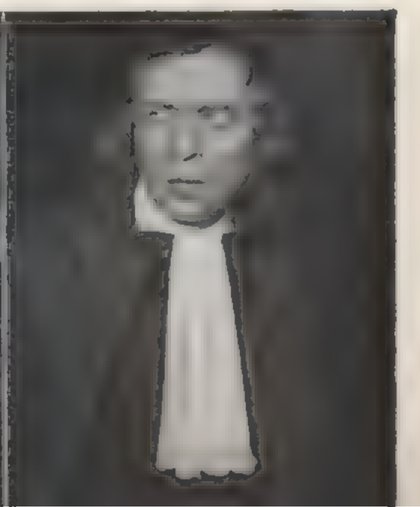
"ONDINE"



"SUPPLÉMENT AU VOYAGE DE COOK"



"TARTUFE"





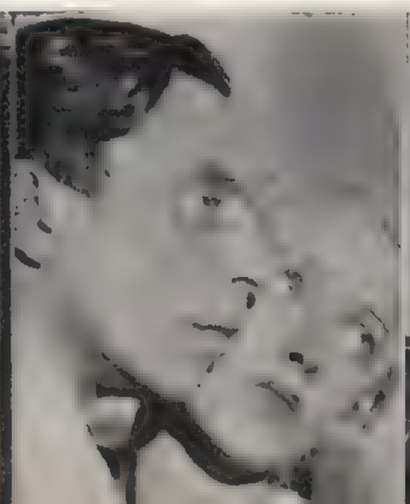
HORST

**Louis Jouvet as Arnolphe in "L'École des femmes," one of Molière's greatest comedies, which ANTA is bringing to New York this month. Thirty-three years ago, he played here in French repertory.**

"LE CORSAIRE"



"TESSA"



"APOLLON DE MARSAC"



"ELECTRE"



"DON JUAN"



"LA FOLLE DE CHAILLOT"



# PEOPLE ARE TALKING ABOUT . . . IN PARIS

PEOPLE ARE TALKING ABOUT . . . The war in Indo-China, the need for increased taxes, and General de Lattre de Tassigny's anxious warning, "We have won the first round, but ware the second." . . . The radio program, *"Qui êtes-vous?"*, interviewing with a wink great living authors like Colette, sliding in such questions as "Did you really love so and so?" and giving them the alternative of exposure or silence. . . . The Paris première of *Jeanne au bûcher*, a sixteen-year-old opera by the great composer Arthur Honegger, with Claude Nollier of the *Comédie-Française*, as Joan, so moving that the opening-night audience cried openly. . . . Juliette Greco, who looks like a Charles Addams woman devoured by her huge black eyes and long, straight, black hair, and sings in a hypnotic voice as thick as sorghum; once "the muse of the Existentialists," she recently recorded a song by Jean-Paul Sartre.

PEOPLE ARE TALKING ABOUT . . . Edith Piaf as a comedienne in Marcel Achard's musical comedy, *La P'tite Lili*. . . . *La Frégate*, a new car by Renault, with an eye on the U.S. market. . . . The new and nudest night club, *La Nouvelle Eve*, supposed to be better than the *Folies Bergère* or the *Casino de Paris*.

PEOPLE ARE TALKING ABOUT . . . Two Grand Prix winners at the Venice Film Festival: *Justice est faite*, a controversial movie about euthanasia, revolving around the trial of a woman doctor. With cold, brilliant perception, the camera follows the jurors home at night, probing their lives and personal experiences, totalling with adding-machine indifference the involved motives that bend them toward their verdicts; *Dieu a besoin des hommes*, a direct, compelling picture about the people on an island off Brittany, who, deprived of their priest because of their uncontrollable sins and lawlessness, force an unordained man to take over the vacant religious post. Though almost banned from the Festival as anti-Catholic, the movie won a special award from the International Catholic Film Office.

PEOPLE ARE TALKING ABOUT . . . *La Répétition ou l'Amour puni*, a lively play by Jean Anouilh, sometimes bitter and a little pessimistic, with moments of irresistible drollery, and ending up as a real bit of bravura. . . . The exhibit *Deux Siècles d'Elégance*, with its collection of about eighty dresses which may become the nucleus of a costume museum; among them, a white linen dress with a train, worn by Empress Josephine, embroidered with pineapples in memory of her native island, Martinique, and so tiny it seems to have been made for a little girl of fourteen. *(Continued on page 153)*

**MADAME AURIOL** (*opposite*), who will arrive this month with her husband, the President of the French Republic, for a state visit to the United States and Canada, is a handsome, intelligent woman famed for her tact, her political knowledge, and her elegance. Wearing a grey-blue faille dress, designed by Dior, she is photographed here in the Salon Doré of the presidential apartment, with its huge nineteenth-century chandelier, its murals of flowers and cherubs, and its seventeenth-century Savonnerie rug.



**MADAME VINCENT AURIOL**

The wife of the President of the French Republic, photographed especially for Vogue by Cecil Beaton, in the presidential palace, the Elysée,

RAWLINGS



"CLARET"

# VOGUE'S LIP MATCH SAMPLES

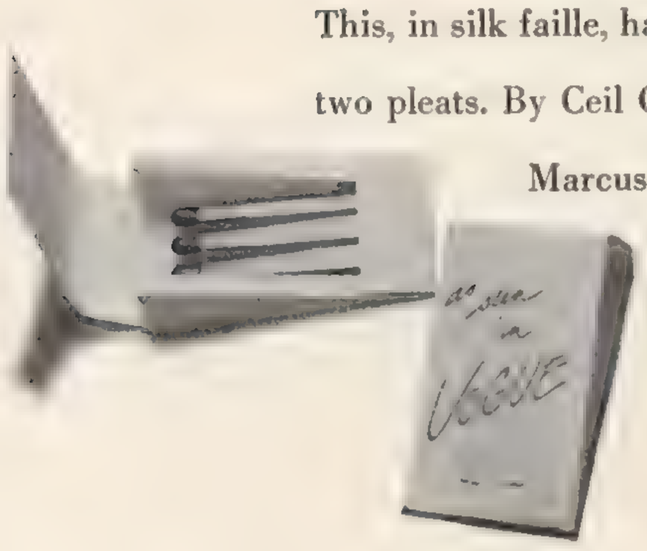
## THE NEW VIVID LIP SHADES

One—two—three—TESTING. It's a new way to try on a new lip colour: Vogue's Lip Match. Each packet has three strikes of the same shade, enough to decide It's for Me. And there are three packets, each a different Charles of the Ritz lipstick shade; all having something in common: vividness. For this spring, a lipstick can be pink, coral, or true red—whatever. But it must be brilliant and flame-bright—however. The lipstick that seems new (although it may be a classic) appears to light up the mouth. It's a colour that has not been muted by blue, nor obscured by brown; that is not pastel, nor is it pitchy; but a colour that flares—like a struck match. *You can order the Lip Match* set of three colours, shown here and opposite. Turn to page 152, to find out how.

*Opposite:* White is what to be wearing when you first prove the brilliant wattage of a new lip colour. White-to-the-face has been a rule of flattery—always. But white, from face to hem, is news for a silk suit—*now*. Not creamed or shaded, but specific—this is a fresh alternate for the faille suit which used to be only dark. This, in silk faille, has a narrow skirt, eased in front by two pleats. By Ceil Chapman, $110; Altman; Neiman-Marcus. The black velvet hat, faced with white straw; John Frederics. Jewellery; Van Cleef & Arpels.



"TIGER LILY"






"PETUNIA"



**Mrs. Winston F. C. Guest**

Mrs. Guest, beautiful and blond, has a direct manner, a small trim figure, and water-lily colouring, and prefers clothes that are youthful and simple in design. She lives part of the year in New York; was photographed, here, at the Villa Artemis, the house of her mother-in-law, Mrs. Frederick Guest, in a pale blue wool Mainbocher suit.



This year in Palm Beach, now just three hours and fifty-two minutes by fast plane from New York, there was a new flavour added to the usual winter-resident life, a week-end atmosphere comparable to the Hamptons and Narragansett, with visitors flying down for three or four days at a time. People played Canasta, met at the Seminole Golf Club, visited the new little restaurants in West Palm Beach, went to the Society of the 4 Arts for perhaps an Italian art exhibition or to hear Ogden Nash, Lowell Thomas, junior. And in fashion, this was a year of *the sweater*, of baby colours, and of the return to longish bobbed hair. By day: linen and cotton skirts were narrow (the dirndl had disappeared), worn with shirts, and with short, cardigan, pastel sweaters; there were many straight, sleeveless linen dresses in pale colours, many long, pale fleece coats (often short-sleeved), an occasional orange one; the flat shoes were sometimes pink, or blue, often straw. At night: in evidence were both long and short evening dresses at the Patio; almost every evening saw casual late-afternoon dresses; short, linen or silk, often strapless. And with these *a sweater*, ribbon-embroidered pink or blue cardigans; sometimes dusty pink, blue, white ones, with beaver collar and cuffs. Alternates, and following the fondness for stoles, were lengths of Italian silk, or woollen Mexican *rebozos*.

# IN PALM BEACH



**Mr. and Mrs. Robert Sweeny**

Mrs. Sweeny, the former Joanne Connelley, who made her début in New York in 1948, is as pale and pink as a Degas ballet dancer and usually wears pastel-coloured dresses. Mr. Sweeny is an expert golfer, once the British Amateur Champion, and now divides his time between England and Palm Beach. The Sweenys were photographed with their young daughter, Sharon.

CECIL BEATON



**Mr. and Mrs. Barclay Warburton**

Mr. and Mrs. Warburton live in a huge house on Lake Worth, a house with roots, dignity, and character. Its low arcades and cobblestone courtyards lead into rooms filled with Spanish, French, and English furniture and collectors' bits from all over the world. An alert, humorous couple, who spend part of the year in Philadelphia, they are photographed with their granddaughter, Mrs. William Gaynor, also shown on the opposite page, and their great-grandson, Vere Gaynor, wearing a scarlet velvet suit.



CECIL BEATON

**Dr. and Mrs. William Gaynor**

Dr. and Mrs. Gaynor live most of the year in Southampton, spend two weeks in Palm Beach, where Dr. Gaynor plays golf relentlessly. Mrs. Gaynor is her own talented decorator for their new house in Southampton, filled with traditional and beautiful old French furniture. She is the former Rosemary Warburton, daughter of James Warburton and the late, beautiful. Mrs. William K. Vanderbilt.







**Mrs. Allan Ryan**

Mrs. Ryan, the former Grace Amory, is a famously good amateur golfer. Mr. and Mrs. Ryan, who were married in Palm Beach last December, spend part of the year in New York, week ends at their Rhinebeck farm, where Mr. Ryan raises prize Black Angus cattle.



General and Mrs. Robert Wood Johnson

## PALM BEACH *continued*

General and Mrs. Johnson spend four months of the year on their yacht, *Sirena*, the other months in Princeton, New Jersey. An energetic woman, with dark red hair, Mrs. Johnson is actively interested in modern art and the ballet. She and her husband recently returned from a trip to British Honduras, which was part pleasure part business for General Johnson, who is Chairman of the Board of the surgical dressing company, Johnson & Johnson.

Mrs. Michael Phipps is a serene woman with a deep, quiet voice, divides her time between Palm Beach and Long Island with her famous polo-playing husband, and is herself an expert horsewoman. She was photographed wearing a black velvet dress by Balenciaga; her shower-y necklace, aquamarines and diamonds.



Mrs. Michael Phipps



CECIL BEATON

**Miss Susan Phipps**

Miss Susan Phipps, the ten-year-old daughter of Mr. and Mrs. Michael Phipps, goes to school in Palm Beach. Looking like a pensive Alice in Wonderland, she was photographed under a palm tree, taking shelter from a shower of rain.





**DINNER COAT COSTUME,** *left,* a polka-dotted breeze over a strapless dress of silk taffeta. Coat of Bianchini silk chiffon. By Ben Gam, $155. Moire Koret dinner bag, $45 plus tax. Both, Bergdorf Goodman. The costume, also at Strawbridge & Clothier. Air-borne hat, velvet and Milan: Lilly Daché.

**DOUBLE-BREASTED JACKET,** *right,* lapped high at the throat and skirted like a riding habit. Suit of beige British wool ottoman, by Traina-Norell, $395; at Lord & Taylor; The Blum Store. Calfskin bag, by Koret, $33 plus tax; from Bergdorf Goodman. Sapphire-tipped earrings; Cartier. Firmly-planted hat, Shantung straw; Mr. John.

PENN



## NEWS: SHEERNESS WITHOUT TEARS

Sheer nylon stockings made to last, made for mileage, made to resist snags, made to look misty without the penalties of mistiness. It's a whole new thing, arrived at this way:
The gauge is 60 (meaning closely knit, therefore snag resistant).
The denier is 15 or 20 (meaning that a fine, but fairly tough thread is used). The finish is matte (an unshiny finish increases a stocking's look of sheerness).
And it's such a good solution that many stocking makers, it seems, have revised their knitting machines to make the 60-15, the 60-20 *the* stocking specialty of the house.
This season, in complexion colours. **1.** A 60-20 nylon stocking, shallow reinforcement. By Berkshire, $1.95; Lord & Taylor. **2.** In rosy beige, a 60-15 stocking with a "Dupliquette" heel. By Spurgeon, $1.95: Bloomingdale's. **3.** The sandalfoot stocking in a pale, toasty shade; 60-15. By Roman Stripe, $2.25; Lord & Taylor. **4.** A 60-20 nylon stocking with a dull finish, called Nyl-de-Chine; Bur-Mil Cameo, $1.65; Bloomingdale's. **5.** Nylon stocking, 60-15, in a new shell shape. McCallum. $1.95; Altman. **6.** The 60-15 of Willys of Hollywood, by Sanson, $1.95; Bergdorf Goodman.

6

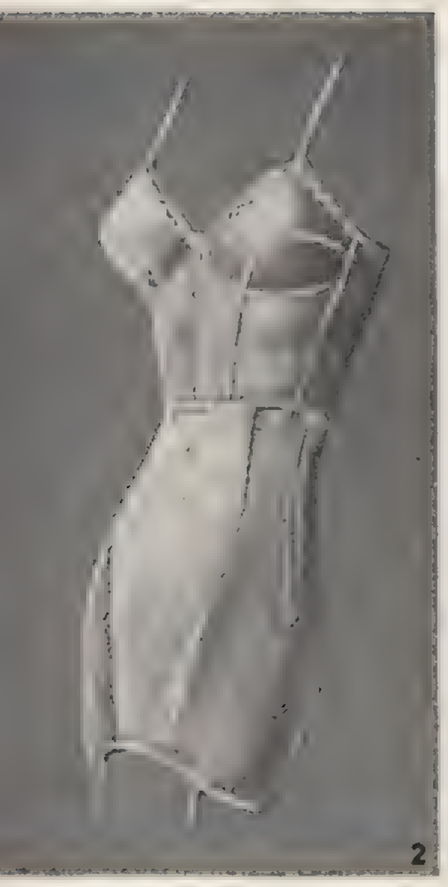


BLUMENFELD


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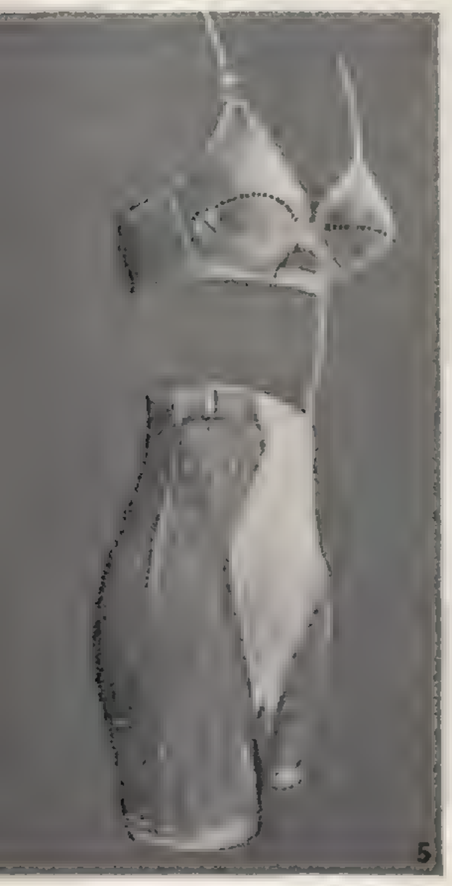


# "VIOLIN" CURVES FOR THIS SPRING'S FIGURE:



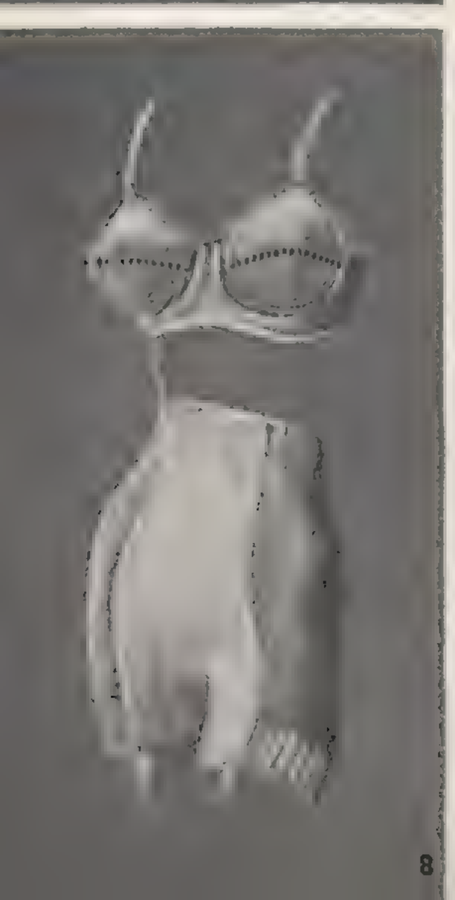
















Gentle curves, the "violin" curves. Smooth. Slow. And easy—thanks to such figure-persuaders as these. **1.** Low-cut all-in-one: elasticized nylon and rayon; nylon marquisette. By Flexees. $12; Arnold Constable. **2.** Two parts that work as one: long-line brassière, rayon satin and elastic, $4; girdle of leno elastic and rayon satin, back panel woven with Lastex; Talon zipper; $8.50. Both, by Perma-lift. From Gimbels. **3.** French lace all-in-one; the bodice lined in silk crêpe; girdle section, elasticized. To order: J. Berlé. **4.** Eyelet cotton batiste brassière by Model, $2; Altman. Girdle of nylon power net, rayon satin panels, both woven with Lastex. By Van Raalte. $6; McCreery's. **5.** Rayon satin brassière with elastic insets. The rayon satin pantie girdle with leno elastic sides, $11. Both, by Munsingwear. Girdle; Lord & Taylor. **6.** Buttoned nylon marquisette brassière—adjustable to deeper neckline. By Lovable. $1.50; Bloomingdale's. Pantie girdle of power net lace and satin woven with Lastex. By Olga. $15; from Saks Fifth Avenue. **7.** Nylon brassière, taffeta, lace, marquisette, $4. Girdle panelled in light elastic and elasticized nylon satin, $12.50. Both made by Warner. At Milgrim. **8.** Cotton broadcloth brassière, circle-stitched, $2.50. Nylon pantie girdle: power net; elasticized satin; knitted top and cuffs. $7.50. Both, by Jantzen; Stern's. **9.** Nylon all-in-one; front and back woven with Lastex; marquisette top. By Bien Jolie. $28; Lord & Taylor. **10.** Nylon marquisette brassière, elastic gored; the girdle, elasticized rayon satin front and back panels with elasticized cotton net sides. Both, by Gossard. *Opposite:* Continuous "violin" curves of nylon power net, nylon taffeta; by Mabs of Hollywood. $28; Best's.

DE MARSAN PENN





RUTLEDGE


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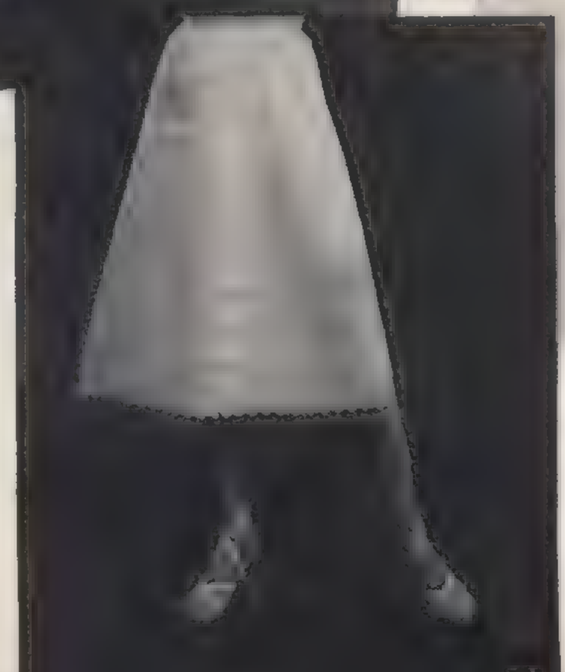

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# IMPORTANT PROP: THE PRETTY PETTICOAT

This spring, a furor over petticoats.
Look at the new pleatings, the stripes, the fringe,
the lacing, the appliqué, the eyelets . . .
in these examples of the petticoat's new prettiness.
(Due to be a frequent alternate to the slip:
the pretty petticoat worn with a long-line brassière.)
*Opposite page:* Black nylon tricot petticoat,
straight pleats spraying to a deep band of diamond-pane
pleating, edged with lace; the pleats permanent.
By Kickernick, $17; Best's; Garfinckel's; The Dayton Co.
*This page,* **1.** Navy-blue silk crêpe petticoat, the hem a fall
of scalloped petals. By Tewi. **2.** Petticoat
of white rayon taffeta with a scalloped hem;
neat, multi-coloured dots. By Chevette, $8; Milgrim.
**3.** Embroidered white organdie, edged with lace. By Iris,
$25; Bergdorf Goodman. **4.** Black and white checked rayon surah,
black fringe at the hem. By Tewi, $13; Bonwit Teller.
**5.** White nylon tricot, splashed with navy-blue dots;
net ruffle. A Dutchess by Tewi, $7; Saks Fifth.
**6.** Nylon tricot with a net hem, in pink. By Faerie,
$5; Lane Bryant. **7.** Black rayon crêpe petticoat
with red-laced slit, red-embroidered scallops. By Rhythm, $5.
Henri Bendel. **8.** Cotton broadcloth petticoat, umbrella-striped in
pink, white, and green. By Chevette, $6; Bonwit Teller.
**9.** Petticoat of white silk crêpe; the hem, a circle of appliqué
cherries, by Odette Barsa, $20; Bergdorf Goodman. **10.** Checked silk
broadcloth, red and white, edged by nylon net. By John Norman, $13;
Altman. **11.** Petticoat of white cotton batiste, with
rows of eyelet embroidery. By Colleen, $4; Altman.
Sandalfoot nylon stockings, 66-gauge, 15-denier, shown on both pages,
are by Dexdale, at Altman.

# BY AND FOR THE YOUNG

On these two pages, clothes by the young American designer, Anne Fogarty. She wears her own clothes, keeps her own needs in mind when she designs, on the well-proved theory that there will be others who want what she wants. Her own requirements: clothes scaled to a small-waisted, long-legged figure, clothes that can see her through her average day's jammed calendar. She likes full skirts for the way they make any waistline look smaller. She insists on *working* details—"I never make a bolero that isn't really, or a button that doesn't." Each of her collections is signed—sometimes with a colour or a fabric that runs through the collection like a thread, can even be its main point (one holiday season, her dresses were all white). This season's signature: a little gilt or sparkling safety pin somewhere. Here, eight dresses, sizes 7 to 15, with good, uncomplicated lines, slated to spend very little time on the hanger. **1.** Three for the road, a day in town: beige, slightly-sleeved shirt of McBratney linen; skirt, coat, of beige and brown plaid cotton suiting, $60. **2.** Beginning late-day (no curfew); watery green silk Shantung, the waist gathered like a cummerbund, $40. **3.** Wanted: something both cool and dark; this, of navy-blue sheer rayon crêpe, is sleeveless, has a shirred bodice, a little cover-up cape that ties with a white piqué bow, $40. **4.** Silk Shantung sheath, a scoop neckline; with it, a fling of pleated jacket; both, canary yellow, $60. **5.** Afternoon dress of brown cotton satin with black velvety stripes; wrapped high with a narrow string of belt, $30. **6.** Two for all day: shirt and pleated skirt of cotton suiting, in soft dark blue and black plaid; $50. **7.** A dress, really on a sixteen-hour schedule, pale mauve silk Shantung, pleated everywhere, $45. **8.** Late-day dress, the bodice jet-buttoned; wide-skirted, of emerald green Fuller cotton organdie over a cotton satin slip, $40. All, Lord & Taylor; Jays; Sakowitz; Frederick & Nelson; Vandervoort's.





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## FRIENDS OF MRS. EXETER'S:

## THE BEIGES







**MRS. EXETER**, who used to envy her younger friends their ability to wear beige beautifully, has discovered that the beiges can belong to her, too. They do well by her silvery hair, and she remembers to wear her lightest, brightest lipstick. They allow her a choice and change of accessories—black, navy-blue, red, brown, all good with the beiges. On these two pages, fresh examples of the beige dress (often the beige dress-and-jacket) scaled for Mrs. Exeter. **HONEY-BEIGE AND WHITE**, *opposite page, above.* Dress, jacket, and bouquet all in Swiss silk print, one that minimizes the pattern—and the figure. Jacket, fitted, unlined. Dress, slender, easy; sleeves, short, but still *sleeves.* By Ruffolo-Mangone, in sizes 10 to 20, $165; Henri Bendel. **BEIGE AND BLACK PRINT**, *opposite page, below.* An afternoon dress completely soft-*and*-definite: the print, unassertive as a jacquard, but precise; the gentle draping of the bodice, firmly placed; the straight line of the skirt, eased by side fullness; the silk, soft but not blurry—paper taffeta. By Fred Greenberg, in sizes 14 to 42, $70; Saks Fifth; Woodward & Lothrop.

**SAND-BEIGE SHANTUNG**, *above.* Two-part dress of pale silk, airily patterned in white-and-black. Shaped like a suit: jacket top, slim skirt. Detailed like a suit: notched slant of revers; crescent pockets, pleat-edged, placed for this-season hip accent (but not for hip extension). Sizes 14 to 42, 14½ to 24½, $80; from DePinna. The bag, of black calfskin, by Coblentz. **BEIGE AND WHITE CHECKS**, *above, right.* Scooped-neckline dress, jacket that buttons high, both in silk Shantung with white grosgrain ribbon. By Eta, sizes 16 to 42, $175; Hattie Carnegie. **BISQUE-BEIGE DRESS AND JACKET**, *right.* The newly straight box jacket (a cut that Mrs. Exeter likes) and the dress skirt, beige wool. The bodice, jacket lining, pocket-flap insets, silk surah print. By Ed Gerrick in sizes 14 to 44, 14½ to 22½, $135; Tailored Woman. Shown with it: straw hat, white with black velvet wings; black calfskin bag, by Lesco; both, Altman. Both pages: Gloves, in double-woven cotton, by Dawnelle; the pseudo pearl jewellery, by Trifari.



COFFIN

All of these five costumes were photographed in the information lounge of the Esso Building.

# CONTINENTAL SETTING FOR BUFFET LUNCHEON

The buffet, today's very-often system of entertaining; favoured for the way it handles the servant problem; for the way, almost automatically, it makes the atmosphere of a party informal. Major point: informal not haphazard, today's buffet can be as carefully planned as a state dinner. For buffet menus, see Vogue November 1 and 15; for a buffet luncheon setting, the flavour continental, see below. Walnut table, French Provincial copy, $695. Soup tureen, the handle a little cabbage, and platter, of glazed white Italian pottery, $30. Glazed pottery doves for sauces and dressing, made in Portugal; with ladle, $16.50 each. Italian linen napkins, écru with white borders, $2.25 each. Luncheon and salad plates, white with blue border. Luncheon plates, $36 the dozen; salad plates, $24 the dozen. Swedish crystal wine glasses, $12 the dozen. Black, oval tôle tray, made in France, $30. Gilt wine basket, $36, including tax. Pair of hurricane lamps, 19″ high, $20 each; bronze-rimmed candle-holders, $18 the pair; all, at Doni Donovan. Ceramic salad plate and bread dish, both shaped like fishes, by Tackett. Salad plate, $20; bread dish, $17.50. Salad spoon and fork (near salad bowl) of sterling silver with ebony handles, handwrought by Osaki, $30 the pair, including tax; these, and the fish-shaped dishes, at Rabun Studios. Sterling silver flatware, International's "Continental" pattern (details on page 65).



KERTESZ




THE MOST TREASURED NAME IN PERFUME

# CHANEL




You'll find all of your favorite stocking styles — smart looking, smooth fitting GORDON Nylons — in these beautiful new colors created to compliment both your skin AND your costume: —

*Gay Beige... a sunny light beige shade*

*Glamour... a versatile beige-taupe tone*

*Spring Beige... a clear bright beige shade*

*Soft Taupe... a misty gray-touched taupe*

*Mellow Beige... a rich medium beige*

See all of the new GORDON "Beauty Kit" Colors and make up a hosiery wardrobe of those that go best with your natural coloring and your favorite costumes.



AT FINE STORES EVERYWHERE

Gordon HOSIERY

for where, write Gordon, Cambridge 42, Mass.

# PARIS COLLECTIONS

*(Continued from page 77)*

Collars were important for their absence, other than a simple mandarin band collar. Mostly necklines were notched, with a matching or contrasting band outlining the notch. Even classic suit collars lay modestly. A new shoulder line was invented by *Balenciaga*—a triangular insert on the top of the sleeve giving a soft, wide, easy effect. *Dior's* shoulders with a variety of different cuts gave the same soft ease. *Castillo* at *Lanvin's* cut all his sleeves in one with the bodice. The waist remains small and in place wherever it is—even under one of *Balenciaga's* loose coolie smocks. With imagination, you could speak of a higher line with some of *Dior's* spencer jackets, or *Balenciaga's* very short boleros, but the natural waistline is the fundamentally right waistline.

**Coats:** much straighter, more collarless than the popular tent coats of the last few seasons—or frankly fitted redingotes with not very flared skirts.

**Suits:** have hugging peplums with no padding over the hips, soft wider-looking shoulders; may be cut up in front like *Schiaparelli's* or have their fronts cut on the bias like *Dior's*, or have jagged necklines and front-panelled skirts like *Dessès'*.

**Dresses:** flare out in spirals of pleats, or have flying pleated panels, as at *Fath*. Dresses describe two ovals—or two drops of water—as at *Dior*. There are dresses with draped or twisted panels: *Patou's*, *Lanvin's*, *Balmain's*, and *Balenciaga's*. Or dresses with pleated aprons that turn back on themselves like *Schiaparelli's*; dresses with reversible aprons like *Dessès'*. Wool dresses with contrasting organza or dotted panels, like *Grès's* and *Fath's*.

**Late-day into theatre** clothes are far more covered than they have been, many with their own matching coats and little almost-hats that sit over or on top of a chignon.

**Short evening:** summery soft chiffons, organzas, lace, embroidered organdies with fichu collars—tiny waists and great charm. *Piguet* is the master of this type of dress and shows it in combinations of yellow and grey, yellow and black, yellow and white.

**Big evening:** applause numbers designed for formal lives, fitting into few but giving terrific pleasure just to see. *Fath* has a series of two- and three-toned ones, always shadowed by great tulle scarfs. *Balenciaga* has an impressive series in white with black, the softest satins made firm by stiff taffeta underskirts and accented with such effective strokes of blackness as black marquisette sleeves and streamers, black sashes, black and white embroidered aprons, black fringed velvet shawls, or black appliqué. *Dior*, too, uses black with white for his most effective numbers—and in one called "Grand Guignol" he adds a long streak of red taffeta to shock. At *Grès* and *Patou* there are slim ball dresses with flares of contrasting colour coming out of slits in the slimness. And there are all-over pleated ball dresses at *Schiaparelli*, with the top skirt turned back like a Chinese lantern. And there is such fine embroidery on organza at *Paquin's* that the dresses are heirloom pieces—delicious, delicate, and completely Paris. Don't ask where the dresses belong or how they belong in our lives. They give pleasure and that is a great deal.

**Details:** some amusing, charming, silly. There are raffia false eyelashes on sunglasses, *Schiaparelli* nonsense. There is mauve-dyed mink at *Balmain* (and mauve-dyed poodle the opening day). There are romantic bowknots, monograms, butterflies in delicate paste, like jewels, at *Dior's*. There are giant rhinestone clips in the form of leaves, sheaves of wheat, or darts at *Fath's*. There are shaggy black flower-petal muffs at *Dessès*. There are buttons in diminishing sizes like the O's in an eye chart, on suits at *Schiaparelli's*. All of which contributes to fashion.

**Paris hats** this season can be worn in three directions: forward, like *Dior's*, practically covering the eyes. On top of the head. On the back of the head, practically falling down the neck, like some of *Schiaparelli's*. They can be white, natural or colourful, like *Balenciaga's* shrimp pink or turquoise ones, or *Schiaparelli's* lemon yellows. Certainly a coolie hat belongs in every wardrobe—everyone has made them.

The top of head advocates are *Orcel* (who sold more hats to America this season than anyone) and *Balenciaga* and *Albouy* and *Maud & Nano*.

Chignons are everywhere, at every angle; some like Psyche knots. At *Fath*, they are rather low, often covered with rhinestone pins. *Balenciaga's* are high, *Dior's* and *Schiaparelli's* are very small and high, and more like French rolls. *Dior* makes enchanting chignon decorations to sit on top of his high twist.

**Colours** all through the collection have been either Chinese in intensity—turquoise or Chinese blue, shrimp pink, lemon yellow, lacquer red or dark carnation red, emerald green; or Watteauish in softness such as *Fath's* tones of beiges—marron glacé—mauve pinks, grapefruit or honey yellows. And *Dior's* butterfly print colours are in this same range. Black and white together are the strongest combination—a *Balenciaga, Dior* favourite. All the beige-y yellows, sands, cocoas are good for day, plus navy blue with white, grey with white. Yellow is the strongest accent colour; *Lanvin* uses a soft honey shade for dresses, a stronger saffron shade for coats and dresses.

The collections have been beautiful, individual, creative, wonderful to wear. Many of the ideas will be adapted or copied for autumn in the United States—will appear ready-to-wear in the shops from August on. Some are right for summer and late spring—will be hurried through by American ready-to-wear makers within a few weeks after their Paris appearance. And a beautiful cross-section imported by custom-order houses arrived in this country a week or so ago to be reproduced, often in the original fabrics, to original order.



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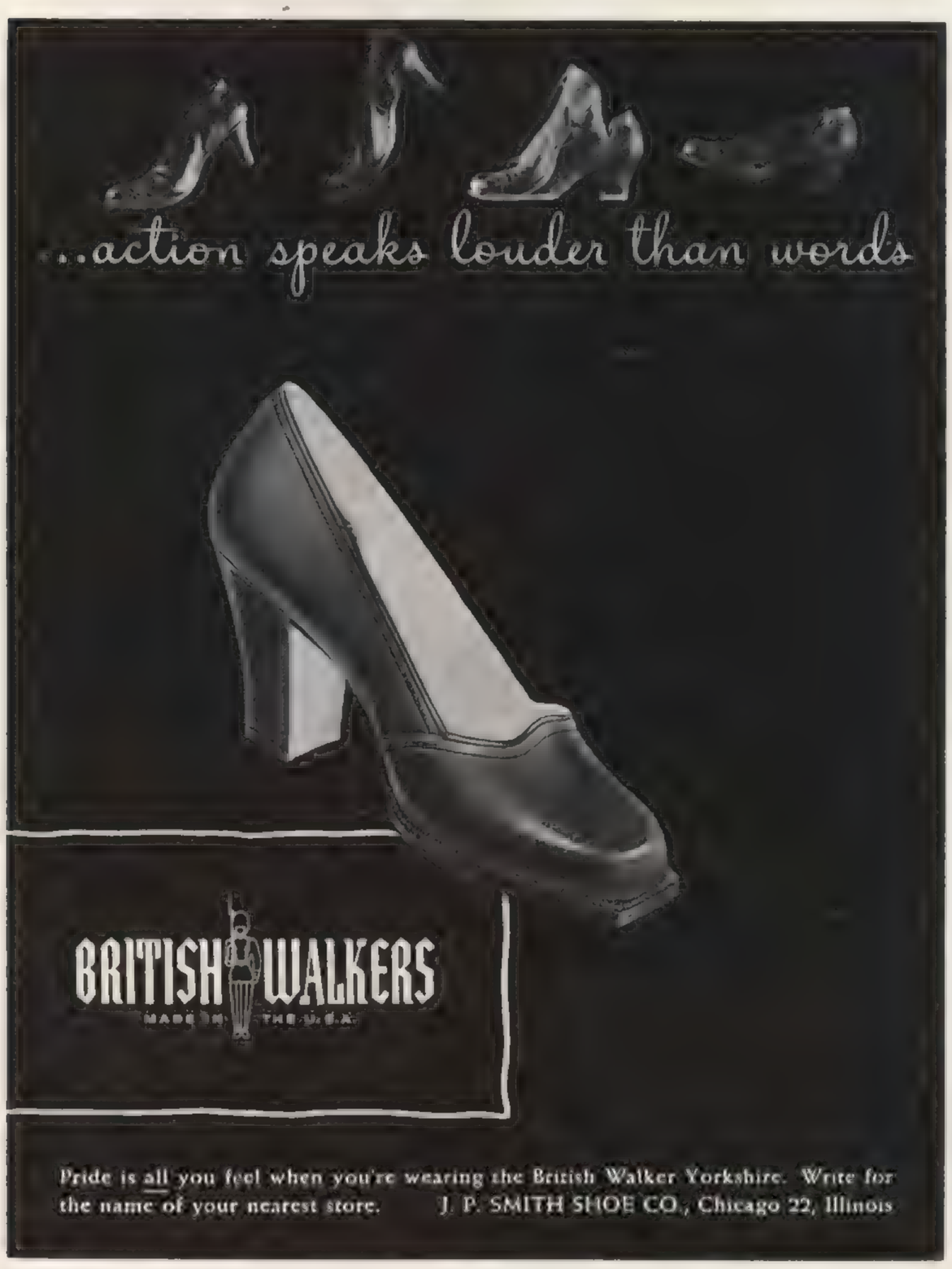
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Envelope bag with rigid handles. Navy-blue calfskin; the lining, leather, too. By Rath. $33*; Best's.

Twisted-handle bag, with side pockets. By Rolfs, in black calfskin. $19*; Bloomingdale's.





Small satchel of navy-blue calfskin with a gilt-clasp. By Kadin, $8*. At Lord & Taylor.



Soft handful:
black faille bag,
by Ingber.
$8*.
At Altman.

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shape: handbag
with double handles.
In navy-blue calfskin.
By Lennox.





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the strap adjustable.
By International.

Black faille
gathered on
a small frame.
By Ingber, $5*;
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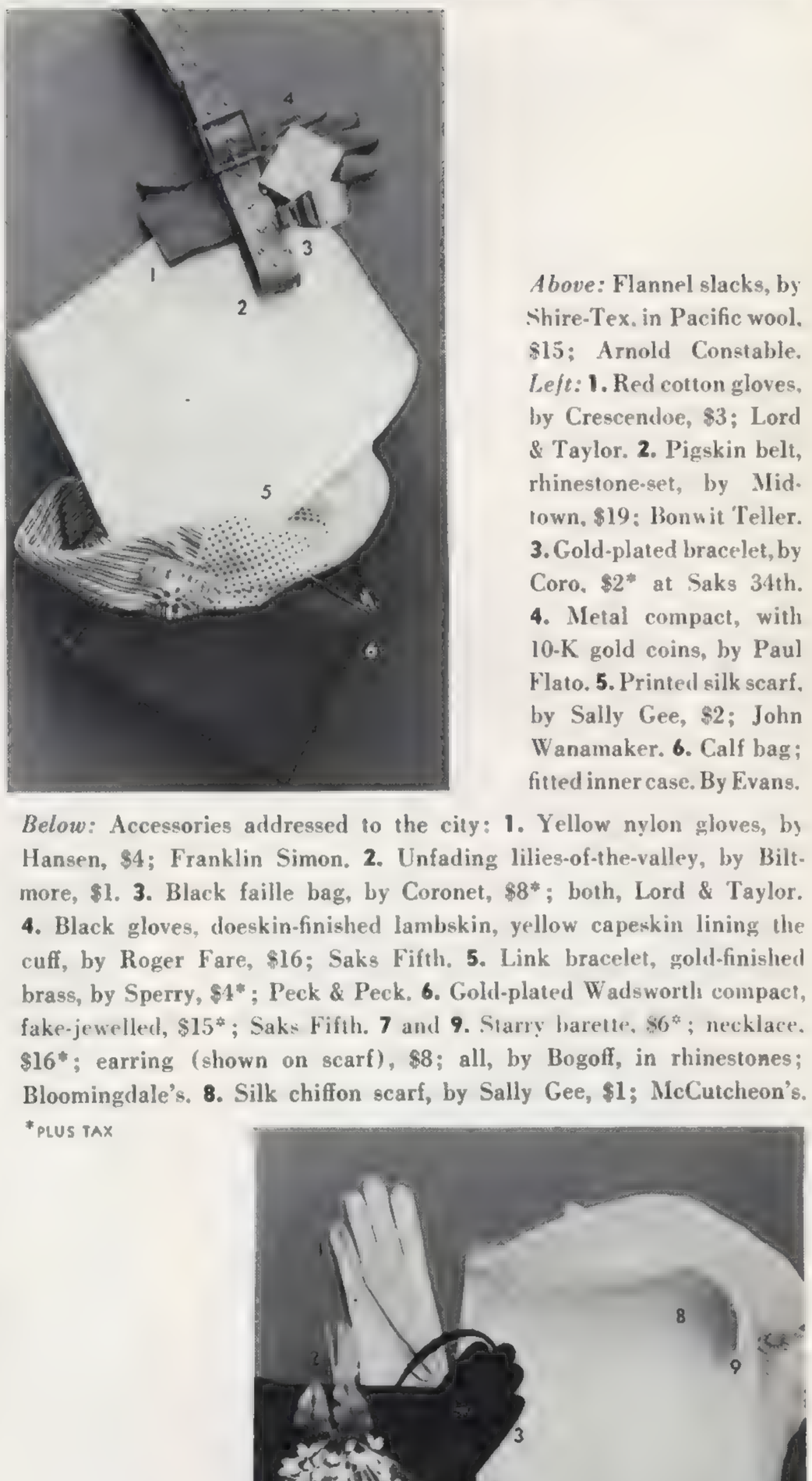
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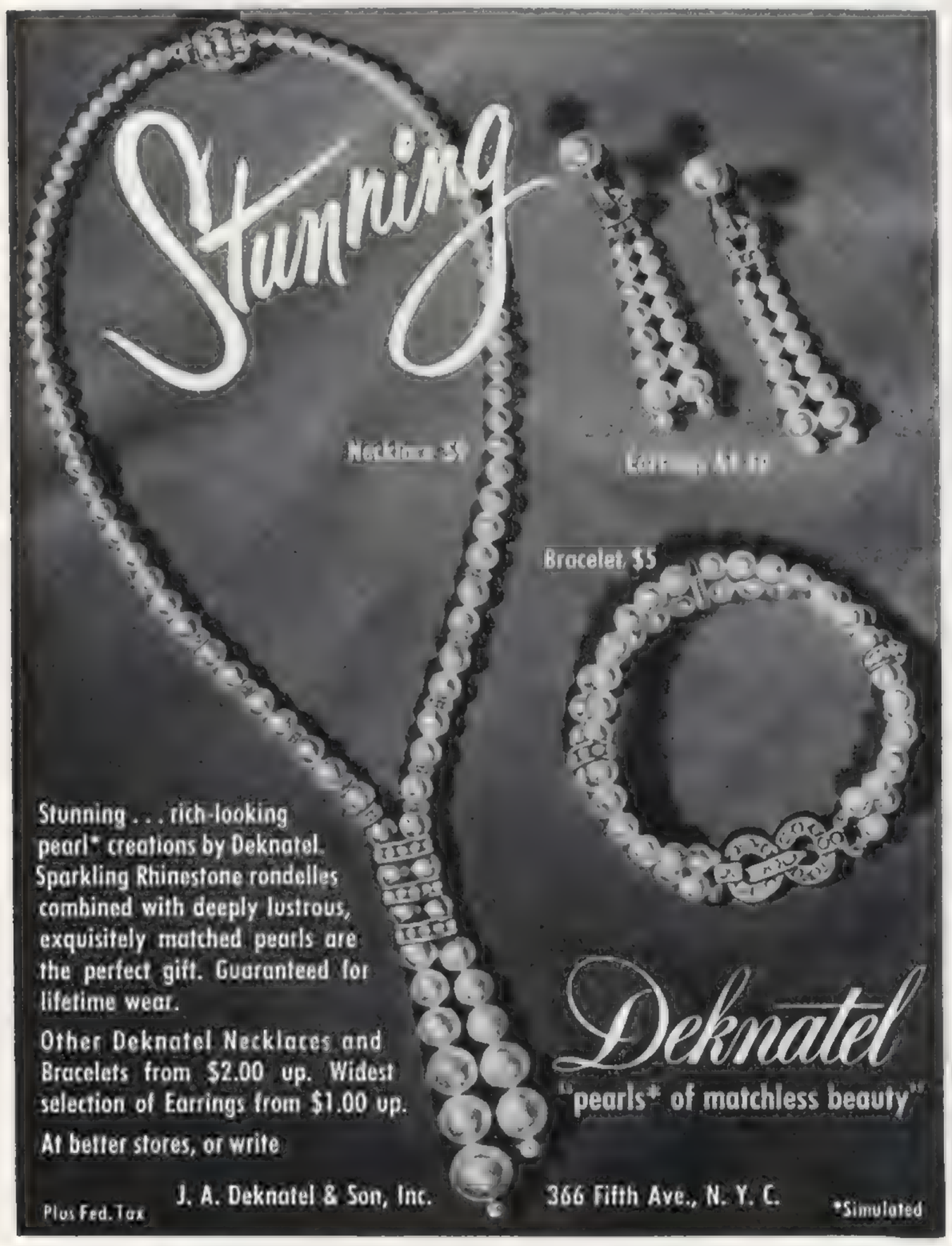

*Above:* Flannel slacks, by Shire-Tex, in Pacific wool, $15; Arnold Constable. *Left:* **1.** Red cotton gloves, by Crescendoe, $3; Lord & Taylor. **2.** Pigskin belt, rhinestone-set, by Midtown, $19; Bonwit Teller. **3.** Gold-plated bracelet, by Coro, $2* at Saks 34th. **4.** Metal compact, with 10-K gold coins, by Paul Flato. **5.** Printed silk scarf, by Sally Gee, $2; John Wanamaker. **6.** Calf bag; fitted inner case. By Evans.

*Below:* Accessories addressed to the city: **1.** Yellow nylon gloves, by Hansen, $4; Franklin Simon. **2.** Unfading lilies-of-the-valley, by Biltmore, $1. **3.** Black faille bag, by Coronet, $8*; both, Lord & Taylor. **4.** Black gloves, doeskin-finished lambskin, yellow capeskin lining the cuff, by Roger Fare, $16; Saks Fifth. **5.** Link bracelet, gold-finished brass, by Sperry, $4*; Peck & Peck. **6.** Gold-plated Wadsworth compact, fake-jewelled, $15*; Saks Fifth. **7** and **9.** Starry barette, $6*; necklace, $16*; earring (shown on scarf), $8; all, by Bogoff, in rhinestones; Bloomingdale's. **8.** Silk chiffon scarf, by Sally Gee, $1; McCutcheon's.

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# THE REVOLUTION OF THE WOMEN

*(Continued from page 100)*

her freedom; but it is an injustice so common to history between one generation and another that we needn't wonder at it. What I found interesting was the sense of security, the moral poise which enabled the judgment to be made. For the speaker was quite confident of her own position. She was perfectly accustomed to judging for herself what was owed to her family or to her job. She faced cheerfully as a matter of course the most complicated problems of management and economy. I may say that also she was a very affectionate mother and did not hesitate to show her affection. By Victorian standards, still more by those of the twenties, she was spoiling three young children, who appear to thrive under the treatment.

But she was only amused when I began to compare ideologies—to ask her where she got her new ideas from. She said that she had no use for ideas about family life. Any woman with the least sense knew how to manage a family. One had only to do "the natural thing." I pointed out that to the Victorian it was the natural thing for a woman to have ten children, to leave them to be brought up by nurses under threat of hell fire and to see themselves barred out on all sides from any careers excepting motherhood and teaching. To her modern mind the Victorians were frumps whose lives were idiotic, and this was the first age in which women dressed and conducted themselves in a manner which was not obviously ridiculous.

This, of course, is not a defensible view. Malinowski in his work on the Pacific Islanders tells us of many forms of marriage and family life (I myself knew half a dozen varieties in Africa) which also seem to their practitioners the only natural thing. But it is evidence of a new stability, a new ideal setup. The age of confusion is past. Women are essentially free. They know what they want, and they can decide for themselves how to get it. No one says to them "either a career or a family," for the dilemma is seen to be false. Each decides for herself, Can I keep my job if I marry, or should I get another which makes fewer demands on my time? Which is more important, the job or the marriage?

And so we return to the question, How did this new situation arise; why have women found for themselves, apparently without any positive lead, a stable place in a new integrated society? A first clue lies in the changes of fashion. I suggest that the fashions of the twenties were an aberration, an attempt to put off nature, which was itself a symptom of moral confusion. Women tried not so much to seem like boys as asexual; and since this was impossible, the effect was epicene and trivial. They returned to their natural shape precisely as the age of confusion, the revolutionary fog, was blown away, and the new real situation was disclosed, or rather felt, in process of development. And this development, this renaissance, which had been proceeding by itself, under the fog, all the time—where did that come from? The source, like that of the new fashions, seems to me to lie far deeper than any propaganda of ideas. It is in the nature of things; in the very form of what we may call primal society. Nothing can destroy those affections and sympathies which bring about the essential family relation whatever its local form. Father, mother, and children (even among those Trobrianders, where the direct paternal connection is not acknowledged) are a natural and primitive unit, a miniature civilization in which love, tolerance, and unselfish duty are reborn from generation to generation. Against such immense natural forces, any ideal man-made decadence is as temporary a phenomenon as the shell blast which lays a garden waste. The seed remains, to grow again.

As for what we may call, in a large sense, the social and political circumstance, for women—their careers—that has itself, as with men, adjusted itself to the central position. A man has always been able to decide between family and career, and though there are some in each age, who have, for one reason or another, sacrificed family life, civilization has proceeded on its way. And for most men, even very ambitious men, the family, the home they have created, personal relationships, have been the true centre of their lives, the heart of their achievement, even in the world.

Women are now in the same place as the men. They have achieved the power of independent choice. But such a power carries with it a compulsion. Since woman *can* choose, she *must* choose. Since she has alternatives to marriage, if she marries, she *chooses* marriage, as she might choose a profession; she is deliberately undertaking to make a home. If she wants children, she *chooses* to have them, and by that fact, accepts a quite different responsibility from that of mothers in the past, to whom motherhood was something that happened of course. Her life, in short, has become infinitely more complex than any lived by women in the past. It is full of difficult choice, and decisions which can not look to any convention for support. She has discovered, if she has any time over from the daily turmoil, to think about such matters, that freedom is a burden and a responsibility, and any doctor can tell you what that means in nervous pressure. But you don't find any woman who would change places with her grandmother. For the fact seems to be that people do not seek peace or happiness in life, but fulfillment, and to get fulfillment they are ready for any kind of hardship.


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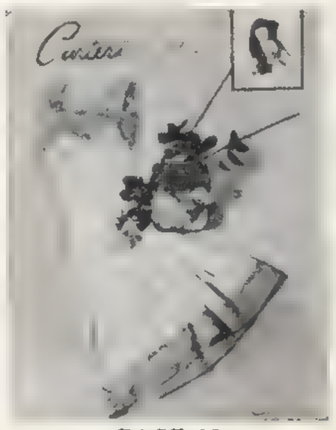
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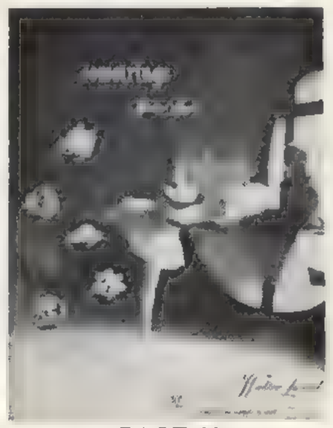

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**DECATUR** Semmel's 38, 46
Block & Kuhl Co* 8, 56, 57, 4th C
Linn & Scruggs Co 27, 49, 51, 70, 73
**ELGIN** Block & Kuhl Co 56, 4th C
Joseph Spiess* 8, 25, 49, 57, 73
**EVANSTON** Marshall Field & Co* 33, 36, 51, 56, 70
Bramson 16, 70
Lord's* 8, 27, 49, 51, 56
**OAK PARK** Bramson's 16, 70
Gilmore Bros* 25, 27, 45, 46, 56, 61
**PEORIA** Block & Kuhl Co* 10, 11, 27, 35, 36, 50, 56, 57, 70, 4th C
Klein's 27, 56
P A Bergner 8, 24, 41, 56, 70
**ROCKFORD**
Block & Kuhl Co 56, 57, 4th C
D J Stewart Co* 8, 33, 41, 49, 51, 56
**SPRINGFIELD** Altman's Inc 38, 56
The John Bressmer Co* 8, 41, 56, 70
Myers Bros 24, 27, 33, 35, 36, 51, 56, 70
**WAUKEGAN**
Hein's 8, 16, 33, 35, 36, 56, 73
**WILMETTE** N A Hanna 8, 70
**WINNETKA** Elsie Thal Dress Shop 8

**INDIANA**

**ANDERSON** The Towne Shoppe 8, 50
**EVANSVILLE** DeJong's 10, 11, 27, 36, 73
Leo Schear* 8, 24, 35, 49
**FORT WAYNE** Hutner's Paris 26, 57
Earl Groth & Co 35, 36, 73, 4th C
Wolf & Dessauer* 6, 8, 10, 11, 27, 33, 41, 56
**GARY** Hudson's 27
H Gordon & Sons* 8, 24, 27, 51
**INDIANAPOLIS** L S Ayres & Co* 10, 11, 27, 33, 36, 49, 51, 56, 57, 70
The Wm H Block Co* 6, 8, 16, 24, 27, 36, 41, 49, 56
Lafayette Loebs 51
H P Wasson & Co* 25, 26, 40, 46, 50, 51, 56, 70
**MUNCIE**
Ball Stores* 22, 24, 35, 46, 50, 70
**SOUTH BEND** Frances Shop 61
George Wyman & Co* 8, 26, 33, 70
**TERRE HAUTE**
Meis Bros Co* 10, 11, 33, 73
Root Dry Goods Co 8, 49, 56

**IOWA**

**CEDAR RAPIDS** The Killian Co* 6, 8, 10, 11, 24, 27, 33, 36, 41, 51, 56, 70, 73, 4th C
**DAVENPORT** M L Parker Co* 26, 33, 36, 50, 57, 4th C
Petersen, Harned, Von Maur* 8, 27, 35, 41, 51, 73
**DES MOINES**
Younker Bros Co* 8, 10, 11, 24, 27, 33, 35, 40, 41, 51, 56, 57, 61, 70
**IOWA CITY**
Alden's Strub Wareham* 57, 73
Younker Bros Co 8, 41, 56
**SIOUX CITY** Fishgall 16
Younker's Davidson 35, 41, 56, 61, 70
T S Martin Co* 8, 24, 25, 26, 27, 36, 50, 51, 56

**KANSAS**

**KANSAS CITY** The Leader 56
**TOPEKA** Crosby Bros* 8, 33, 41, 51, 56, 57, 61, 4th C
Pelletier's 24, 27, 70
**WICHITA** Buck's Inc* 16, 27, 56
Allen W Hinkle Co 24, 51
George Innes Co* 8, 33, 36, 40, 41, 50, 51, 56

**KENTUCKY**

**LEXINGTON** Loom and Needle 49
Embry Co 8
Wolf Wile Co* 8, 33
**LOUISVILLE** Byck Bros 8, 27, 70
Kaufman Straus* 8, 27, 49, 51, 56
H P Selman Co 8, 24, 49
The Stewart Dry Goods Co* 8, 10, 11, 16, 25, 27, 33, 36, 46, 49, 50, 51, 56, 70, 4th C

**LOUISIANA**

**BATON ROUGE** The Dalton Co* 8, 33, 35, 41, 50, 56, 70
Goudchaux's 27, 49, 73
Rosenfield Dry Goods Co 51, 57, 4th C
**NEW ORLEANS** Kreeger Store 16, 57, 70
Godchaux's 6, 22, 25, 36, 51, 70
D H Holmes Co* 27, 35, 40, 41, 50, 51, 56, 73, 4th C
Maison Blanche Co* 8, 10, 11, 16, 27, 36, 46, 49, 51, 56, 70, 73, 4th C
Mayer Israels 8, 73
Gus Mayer Co 8, 36, 73
**SHREVEPORT** The Fashion 8
Goldring's 70
Hearne Dry Goods Co* 8, 33, 36, 51, 56, 70
Rubenstein Bros* 41, 49, 50, 73

**MAINE**

**PORTLAND** Grant Knowles 27, 70, 73
J E Palmer Co 8, 25
Porteous Mitchell & Braun Co* 25, 27, 33, 40, 41, 51, 56, 57, 70, 73

**MARYLAND**

**BALTIMORE** Hochschild Kohn Co* 10, 11, 24, 27, 41, 45, 51, 56, 70
Hutzler Bros Co* 6, 25, 50, 57, 70
The May Co* 27, 51, 56, 73
O'Neill & Co* 51, 56, 70, 73
Schleisner Co 8, 70, 73
Stewart & Co* 8, 49, 51, 56, 70, 4th C
**HAGERSTOWN** Leiter Bros* 8, 24, 26

**MASSACHUSETTS**

**BOSTON** Bonwit Teller 53, 70
Chandler's 22, 27, 38, 41
Wm Filene's Sons Co 10, 11, 23, 25, 36, 41, 49, 51, 56, 57, 70, 73
C Crawford Hollidge 8, 49, 57, 70
Jay's Inc 70
Jordan Marsh Co* 13, 27, 33, 35, 40, 51, 56, 73, 4th C
E T Slattery Co 56, 70, 73
R H Stearns Co* 8, 24, 43, 51, 56, 61, 70
R H White Co* 51, 73
**FALL RIVER** Cherry & Webb 8, 23, 33, 56, 57, 70, 4th C
R A McWhirr Co* 24, 27, 51
**HOLYOKE**
A Steiger Co 35, 46, 51, 73, 4th C
**LOWELL** Cherry & Webb 8, 24, 56, 57, 70, 73, 4th C
The Bon Marche* 33, 51, 56, 73
**LYNN** Goddard Bros* 51, 70
Burrows & Sanborn 27, 33, 51, 70
T W Rogers 8, 24
**NEW BEDFORD** New Bedford Dry Goods* 8, 24, 27, 51, 56, 70
**NORTH ADAMS** Esther Ryan 8
**NORTHAMPTON**
McCallum's* 8, 41, 49, 57, 70
**PITTSFIELD** England Brothers Inc* 8, 16, 27, 51, 70, 4th C
**SPRINGFIELD** Forbes & Wallace* 8, 24, 25, 33, 40, 49, 51, 56, 57, 70
Albert Steiger Co* 35, 51, 61, 73, 4th C
**WORCESTER**
Denholm & McKay Co 8, 16, 51, 70
Wm Filene's Sons Co 41, 49, 51, 56, 57, 70, 73
Richard Healy Co 27, 40, 70
John C MacInnes Co* 8, 13, 24, 25, 51, 56, 70, 73
Ulian's 61

**MICHIGAN**

**ANN ARBOR**
Goodyear's* 8, 36, 41, 51, 56, 70
**BATTLE CREEK** Jacobson's 8, 56
L W Robinson Co* 27, 57
**DETROIT** Crowley Milner Co* 35, 38, 43, 51, 56, 73
D J Healy Shops 8, 16, 24, 43, 53, 56, 70, 73
Himelhoch Brothers Co 10, 11, 36, 43, 49, 57, 70, 4th C
The J L Hudson Co* 4, 25, 27, 33, 41, 45, 49, 53, 57, 70
The Ernst Kern Co* 8, 23, 27, 51, 56
Saks Fifth Avenue 6, 36, 49, 53, 56, 70
B Siegel Co 36, 49
**FLINT** Herbert N Bush* 56
Duckwitz Shop 8
**GRAND RAPIDS** Herpolsheimer Co* 24, 33, 35, 51, 56, 70, 73, 4th C
Paul Steketee & Sons* 6, 8, 27, 49, 56, 70
The Wurzburg Co* 8, 25, 26, 36, 41, 56, 57
**GROSSE POINTE** Jacobson's Store 8, 27
**JACKSON** The Elaine Shop 8, 33, 61
L H Field Co 24
**KALAMAZOO** Gilmore Bros* 8, 33, 41, 56, 57, 61, 70
**LANSING** The F N Arbaugh Co 24, 27, 33, 49, 57
J W Knapp Co* 8, 36, 41, 43, 51, 56, 70
Style Shop 16
**MUSKEGON**
Hardy Herpolsheimer* 8, 33, 41, 56
**PONTIAC** Waites* 8, 33, 41, 51, 73
**SAGINAW**
Wm C Weichmann Co* 8, 27, 57

**MINNESOTA**

**DULUTH** Duluth Glass Block Store* 41, 49, 56, 73
Bruen Dennis Co 70
Oreck's 8, 51, 57, 70, 73, 4th C
E F Wahl* 10, 11, 24, 33
**MINNEAPOLIS** The Dayton Co* 4, 8, 10, 11, 24, 25, 27, 33, 36, 41, 43, 49, 56, 57, 70, 73

L S Donaldson Co* 26, 43, 51, 56, 70, 73
Harold* 36, 40, 61, 70
Powers D G Co* 8, 16, 41, 43, 51, 56, 70, 4th C
Rothschild Young Quinlan 27, 49, 56
**ROCHESTER** E A Knowlton* 41, 50, 51
C F Massey Co 8, 24, 27, 35, 38, 51, 56, 70
**ST CLOUD** Herberger's 8, 33, 56
**ST PAUL** Emporium* 8, 38, 51, 56, 73
Field Schlick 10, 11, 13, 36, 49, 56, 57, 70, 4th C
Golden Rule* 27, 51, 56, 73
Schuneman's* 24, 25, 27, 33, 41, 49, 51, 56, 61, 73

## MISSISSIPPI

**JACKSON** R E Kennington Co* 8, 10, 11, 21, 27, 33, 41, 70
The Emporium 8, 36, 45, 50, 73

## MISSOURI

**CLAYTON** Famous Barr Co* 8, 24, 36, 43, 51, 56, 70
**COLUMBIA**
Parks Dry Goods Co* 8, 24
**KANSAS CITY** Chasnoff's 73
Cricket West 43
Emery, Bird, Thayer* 8, 16, 26, 27, 33, 41, 43, 51, 56
Harzfeld's 10, 11, 22, 25, 36, 40, 43, 49, 57
Peck's of Kansas City 24, 73
Macy's of Kansas City* 8, 16, 27, 51, 56, 70, 4th C
Woolf Bros 6, 8, 56, 61
**SPRINGFIELD** Heers* 27, 51, 73
Levy Wolf* 8, 24, 57, 70
**ST JOSEPH** Hirsch Bros 27, 33, 56, 57
Townsend & Wall Co* 8, 49, 51, 56, 61, 73
**ST. LOUIS** Famous Barr Co* 8, 24, 25, 27, 35, 36, 43, 51, 53, 56, 70, 73
Scruggs-Vandervoort-Barney* 16, 36, 41, 43, 49, 50, 51, 53, 56, 70
Stix, Baer & Fuller Co* 8, 10, 11, 16, 25, 26, 33, 35, 36, 43, 51, 53, 56, 57, 70

## MONTANA

**BILLINGS** D J Cole Co* 8, 33, 35, 41, 56

## NEBRASKA

**LINCOLN** Gold & Co* 27, 33, 49, 51, 56, 70
Hovland Swanson Co 36, 38
Miller & Paine* 8, 10, 11, 24, 36, 41, 50, 70, 4th C
**OMAHA** The Aquila 61
J L Brandeis & Sons* 4, 8, 27, 33, 40, 41, 43, 51, 57, 70, 73, 4th C
Carman's 27
Goldstein Chapman's 38, 49, 73
Thomas Kilpatrick & Co* 10, 11, 24, 25, 36, 56, 70
Herzberg's 56

## NEVADA

**RENO** Gray, Reid, Wright* 26, 41, 56
Jos Magnin 8

## NEW HAMPSHIRE

**MANCHESTER** James W Hill Co* 8, 24, 4th C
Leavitt Stores 27, 46, 49, 51

## NEW JERSEY

**ATLANTIC CITY** M E Blatt Co* 8, 27, 33, 70, 4th C
**EAST ORANGE** Doops 46, 70
R H Muir* 8, 13, 27, 70
**ELIZABETH** R J Goerke Co 41, 46, 51, 53
Levy Bros* 8, 16, 27, 53, 56, 57, 70, 73, 4th C
**ENGLEWOOD** The Brooke Shop 8
**MORRISTOWN** Bamberger 8, 56, 70
Crane* 51
**NEWARK** L Bamberger & Co* 24, 27, 40, 50, 51, 53, 56, 70, 73, 4th C
Hahne & Company* 8, 10, 11, 13, 25, 27, 49, 51, 61, 70, 73
Kresge Newark* 8, 27, 41, 46, 49, 51, 56, 57, 70, 73, 4th C
**PASSAIC** J Abbott & Son 8, 33
Wechslers 4, 10, 11, 24, 27, 41, 57
**PATERSON** Meyer Brothers* 8, 27, 33, 41, 46, 51, 57, 70, 4th C
Quackenbush Co 24, 27, 56, 70
**PLAINFIELD** Tepper Brothers* 8, 24, 33, 51, 70
**SUMMIT** Lillian O'Grady 8, 46, 57
**TRENTON** S P Dunham 27
Nevius Voorhees Co* 8, 24, 56
Swern & Co* 27, 51, 56, 70

## NEW MEXICO

**ALBUQUERQUE** Hinkels* 8, 50, 61
Kistler-Collister 24, 56, 70, 73

## NEW YORK

**ALBANY** Flahs 8, 25, 33, 43, 56, 70
John G Myers Co 27, 49, 56, 70, 73
W M Whitney & Co* 24, 41, 49, 51, 56, 70
**BINGHAMTON** Fowler Dick & Walker 24, 25, 27, 49, 56, 70, 4th C
Hills McLean & Haskins* 33, 51, 56, 70
Sisson Bros Welden Co 8, 10, 11, 27, 56, 70, 73
**BROOKLYN** Abraham & Straus* 10, 11, 22, 25, 27, 41, 43, 45, 51, 56, 57, 73, 4th C
Frederick Loeser* 8, 27, 35, 41, 45, 56, 70
Martins 10, 11, 43
**BUFFALO** J N Adam & Co* 6, 8, 25, 33, 50, 51, 73, 4th C
Adam Meldrum & Anderson* 27, 46, 51, 56, 73
L L Berger 8, 25, 36, 40, 49, 51, 57, 70, 4th C
The Buffalo Jenny Co 22
Flint & Kent* 24, 49, 51, 70, 73
The Wm Hengerer Co* 10, 11, 27, 33, 36, 41, 49, 51, 70
Oppenheim Collins 16, 56, 61, 73
**ELMIRA** The Gorton Coy 51, 57, 70, 73
S F Iszard Co 8, 70
Sheehan Dean & Co* 27, 51, 56
**GLOVERSVILLE** W S Argersinger 8, 70
**ITHACA** Rothschild Bros* 8, 27, 56, 57, 70
**NEW ROCHELLE** Roselle 8
**NEW YORK** B Altman & Co* 8, 10, 11, 16, 24, 25, 27, 33, 40, 51, 53, 56, 70, 73
Arnold Constable & Co 22, 25, 27, 35, 51, 56, 70, 73
Bergdorf Goodman Co 25, 53, 73
Best & Company 22, 70
Bloomingdales* 16, 35, 43, 50, 51, 53, 56, 57, 70, 73
Bonwit Teller 10, 11, 27, 53, 70, 73
A DePinna Co 10, 11, 22
Gimbel Bros* 16, 27, 41, 49, 51, 53, 56, 73
Jay Thorpe 49, 70
Lane Bryant 56, 70
Lord & Taylor* 6, 8, 13, 25, 36, 38, 43, 49, 51, 53, 56, 70, 73
Macys* 16, 23, 26, 43, 45, 53, 56
James McCreery* 45, 53, 56, 57, 70
James McCutcheon 56, 70
H Milgrim & Bros 10, 11, 70
Oppenheim Collins 16, 43, 56, 73
Saks Fifth Avenue 6, 8, 27, 36, 40, 43, 49, 51, 53, 56, 61, 70
Saks 34th St 27, 53, 56, 70, 73, 4th C
Franklin Simon 10, 11, 43, 70
Stern Bros* 33, 43, 51, 56, 73
The Tailored Woman 22, 33, 70
John Wanamaker* 6, 27, 49, 56, 70, 73
**NIAGARA FALLS** J N Adam* 8, 33, 51, 4th C
Jenss Bros 41, 70
**POUGHKEEPSIE** Luckey Platt & Co* 24, 27, 33, 56, 70
**ROCHESTER** B Forman Co 10, 11, 36, 43, 49, 56, 57, 70
McCurdy & Co* 8, 40, 56, 73
Sibley Lindsay & Curr Co* 25, 33, 49, 50, 51, 56, 70, 73, 4th C
**SCHENECTADY** H S Barney Co* 10, 11, 27, 51, 56, 70
The Wallace Co 8, 24, 41, 49, 51, 70, 4th C
The Imperial 57
**SYRACUSE** The Addis Co 8, 36, 41, 43, 49, 51, 56, 57, 70
C E Chappell & Sons* 25, 51, 56, 70
Dey Bros & Co* 27, 40, 56, 73, 4th C
E W Edwards* 24, 27, 43, 73
Flah & Co 8, 33, 56, 61, 70
**TROY** Frears* 8, 24, 27, 56
W P Herbert 16, 61, 70
**UTICA** Doyle Knower Co 8, 50
J B Wells & Son Co* 10, 11, 24, 51, 57

## NORTH CAROLINA

**ASHEVILLE** Bon Marche* 10, 11, 51, 56, 70, 4th C
Iveys* 8, 24, 41, 56
**CHARLOTTE** Belk Bros* 6, 24, 56, 57, 4th C
J B Ivey & Co* 8, 10, 11, 33, 36, 41, 49, 51, 56, 70, 73
Montaldos 70
**DURHAM** R L Baldwin Co 38, 50, 51, 73
Ellis Stone & Co* 8, 24, 27, 36, 56
**GREENSBORO** Ellis Stone & Co* 8, 16, 27, 36, 38, 50, 56
Meyers Dept Store* 24, 33, 51, 73
Montaldos 70
**HIGH POINT** Tobias Inc 8, 73, 4th C
**RALEIGH** Boylan Pearce* 8, 24, 46, 70, 73
Ellisbergs 8, 16, 36
Ivey Taylor Co 27, 36, 38, 56
**WINSTON SALEM** Ideal Dry Goods Co* 33, 56, 70
Montaldos 70
Sosnik's Thalheimer's 8, 10, 11, 70

## NORTH DAKOTA

**FARGO** O J De Lendrecie Co* 26
Rose Shop 8
**GRAND FORKS** R B Griffith* 8, 41

## OHIO

**AKRON** The M O'Neil Co* 24, 25, 27, 33, 36, 41, 49, 51, 56, 70
The A Polsky Co* 8, 27, 36, 51, 56, 73, 4th C
**CANTON** The Halle Bros Co* 24, 33, 36, 49, 51, 56, 70
Kobackers 73
The Stern & Mann Co 8, 27, 36, 56, 57, 70
**CINCINNATI** Jenny 40, 70
Mabley & Carew 4, 8, 10, 11, 36, 38, 51, 56, 70, 73
H & S Pogue Co* 8, 13, 25, 36, 49, 51, 56, 70, 73
The John Shillito Co* 27, 35, 36, 41, 43, 50, 51, 56, 57, 70, 73, 4th C
**CLEVELAND** The Halle Bros Co* 6, 8, 25, 27, 33, 36, 38, 40, 43, 49, 51, 56, 70, 73
The Higbee Co* 4, 8, 10, 11, 25, 27, 36, 41, 43, 46, 49, 51, 56, 57, 61, 70
Lindner Davis* 10, 11, 16, 36, 43, 70, 73
The May Co* 4, 8, 24, 27, 35, 43, 49, 51, 56, 70, 73
Wm Taylor & Son* 36, 50, 51, 56, 70, 73
**COLUMBUS** F & R Lazarus* 8, 10, 11, 23, 25, 27, 36, 40, 41, 43, 49, 50, 51, 56, 57, 70, 73, 4th C
Madisons 4, 73
Morehouse Martens* 4, 56, 73
Roberts Cloak House 24
**DAYTON** The Elder & Johnston Co* 25, 41, 51, 73, 4th C
The Rike Kumler Co* 8, 10, 11, 23, 27, 36, 40, 43, 49, 50, 51, 56, 57, 70, 73
**LAKEWOOD** Bailey Dept Stores* 8
**LIMA** B T Gregg* 33, 46, 57
Gus Holstine Dry Goods 8, 73
**MANSFIELD** H L Reed* 8, 27, 33, 70
**SPRINGFIELD** Edward Wren Store* 8, 27, 33, 41, 57, 73
**TOLEDO** The Lamson Bros Co* 10, 11, 25, 27, 36, 41, 43, 50, 51, 56, 61, 73, 4th C
The LaSalle & Koch Co* 8, 36, 49, 51, 70
The Lion* 73
**YOUNGSTOWN** The G M McKelvey Co* 8, 56
Strouss Hirshberg Co* 6, 24, 27, 33, 36, 41, 49, 51, 56, 70, 73

## OKLAHOMA

**OKLAHOMA CITY** John A Brown Co* 27, 49, 50, 51, 70
Halliburtons* 8, 24, 26, 36, 41, 49, 51, 56, 57, 70, 73
Kerr* Inc* 10, 11, 36, 38, 40, 49, 51
**TULSA** Brown Dunkin Co* 27, 49, 51, 70, 73, 4th C
Seidenbachs 8, 10, 11, 13, 36, 43, 49, 50, 70
Vandevers* 24, 41, 51, 56, 70

## OREGON

**EUGENE** Millers* 8, 27, 41, 56, 57
Russells 24, 33
**PORTLAND** Charles F Berg 50, 73
Lipman Wolfe & Co* 8, 10, 11, 49, 51, 56, 73
Meier & Frank Co* 24, 27, 33, 35, 36, 40, 41, 51, 56, 73
Olds, Wortman & King* 4, 13, 27, 46, 51, 56, 61, 73, 4th C
Nicholas Ungar 36, 70
**SALEM** Millers* 8, 27, 41, 56, 73

## PENNSYLVANIA

**ALLENTOWN** Hess Brothers* 6, 8, 13, 33, 36, 40, 41, 49, 50, 51, 56, 73, 4th C
H Leh 8, 25, 35, 45, 56, 70
**BETHLEHEM** Bush & Bull* 8, 51
**EASTON** Laubachs* 8, 27, 33, 51, 56, 57, 4th C
**ERIE** Erie Dry Goods Co 8, 27, 50, 51, 56, 70, 73
The Halle Bros Co 27, 49, 51, 56, 57, 70
Trask Prescott & Richardson* 24, 25, 27, 41, 51, 70, 4th C
**HARRISBURG** Bowmans Dept Store* 8, 24, 25, 40, 41, 73
Feilers 8
Pomeroys* 56, 70
Mary Sachs 70
The Wm B Schleisner Store 56
**JOHNSTOWN** Glosser Bros 27, 57
**LANCASTER** M T Garvin & Co 8, 33, 70
Hager & Bros* 24, 50, 73
Watt & Shand 8, 49, 51, 56, 57
**MCKEESPORT** Cox s 8, 13, 53
**NEW CASTLE** Strouss Hirshberg Co 8, 24, 27, 41, 49, 51, 56, 70
**PHILADELPHIA** Best & Company 56
The Blum Store 36, 40, 51, 70
Bonwit Teller & Co 8, 53, 73, 4th C
Dewees 23, 25, 43, 56, 57, 70
Gimbel Brothers* 27, 38, 41, 43, 51, 53, 56, 73
Oppenheim-Collins 16, 56, 73
Strawbridge & Clothier* 8, 10, 11, 23, 25, 33, 36, 46, 51, 56, 57, 70, 73
John Wanamaker Phila* 4, 6, 13, 16, 23, 24, 25, 49, 53, 56, 61, 70
**PITTSBURGH** Boggs & Buhl* 56, 70
Frank & Seder 45, 51, 56
Gimbel Bros* 8, 27, 33, 43, 51, 56
Joseph Horne Co* 10, 11, 16, 23, 24, 25, 27, 40, 41, 49, 51, 56, 57, 70, 4th C
Kaufmanns* 6, 8, 26, 46, 49, 50, 51, 56, 57, 70, 73
**POTTSVILLE** Casters 8, 33, 4th C
**READING** The Jeannette Shop 43, 49
Pomeroys* 8, 33, 51, 56, 4th C
C K Whitner Co* 25, 56
**SCRANTON** Cleland Simpson Co* 8, 24, 41, 51, 56, 57, 61, 73
**WASHINGTON** Hal Lewis Inc 8
**WILKES BARRE** Fowler Dick & Walker* 49, 51, 56, 57
Isaac Long 8, 25, 35
Pomeroys* 40, 41, 56, 73
**YORK** Charles H Bear & Co* 8, 27, 33, 49, 56, 70, 73
S Grumbacher & Son 24, 51, 56, 73
Jacks 4

## RHODE ISLAND

**NEWPORT** The William Leys D G Co 8, 27, 33, 51, 70
**PROVIDENCE** Callender McAusland & Troup 51, 56
Cherry & Webb Co 8, 40, 56, 57, 70, 4th C
Gladdings 16, 24, 25, 51, 70, 73
Shepard Company* 8, 33, 56, 70, 73

## SOUTH CAROLINA

**CHARLESTON** Daisy Bogin Shop 8, 51
Kerrisons* 8, 41, 50, 51, 56, 70
**COLUMBIA** Belk Dept Store* 8, 56, 57, 4th C
Davison Paxon Co 8, 10, 11, 22, 27, 50, 51, 56, 70
Haltiwangers 8, 33, 56
Lisbeth Wolfe 8, 70
**GREENVILLE** Belk Simpson 26, 27, 35, 56, 57, 4th C
Ivey Keith Co 8, 36, 41, 49, 56, 70
Meyers Arnold Co* 10, 11, 24, 50, 51, 56, 70
Patton Tilman & Bruce 8
**SPARTANBURG** Aug W Smith* 8, 24, 27, 33, 38, 46, 73

## SOUTH DAKOTA

**SIOUX FALLS** Fantle Bros* 8, 24, 56, 70
Shriver Johnson 27, 41

## TENNESSEE

**CHATTANOOGA** Lovemans* 8, 10, 11, 27, 33, 43, 49, 51, 56
Miller Bros Co* 4, 8, 51, 56, 57, 70, 4th C
Picketts 24, 36
**KNOXVILLE** Millers* 49, 56, 61, 70, 4th C
S H George & Sons* 8, 33, 50, 51, 56, 57, 73
**MEMPHIS** The John Gerber Co* 8, 36, 15, 49, 51, 56, 57, 70, 73, 4th C
J Goldsmith & Sons Co* 24, 27, 36, 41, 50, 51, 56, 73, 4th C
Phil A Halle 6, 8, 56
Levys 24, 26, 27, 36, 43, 51, 56, 70, 73
B Lowenstein & Bros* 10, 11, 22, 27, 33, 43, 45, 46, 56, 70
**NASHVILLE** Castner Knott* 27, 35, 4th C
The Cain Sloan Co* 8, 10, 11, 27, 36, 43, 50, 51, 70
The Harvey Co* 51, 56, 73
Loveman Berger & Teitlebaum* 8, 33, 40, 43, 49, 70
Rich Schwartz & Joseph 8, 27, 70

## TEXAS

**ABILENE** Ernest Grissoms* 8, 25, 36, 51
**AMARILLO** White & Kirk* 8, 51, 56
**AUSTIN** T H Williams & Co* 27, 36, 41, 51
**BEAUMONT** The Fashion 8, 49
White House Dry Goods Co* 24, 33, 35, 36, 41, 49, 56, 70, 4th C
**CORPUS CHRISTI** Buttrey Stores Inc 56, 4th C
Lichtensteins* 8, 10, 11, 24, 27, 33, 36, 45, 49, 50, 70
Perkins Bros* 51, 70
**DALLAS** A Harris & Co* 8, 22, 27, 49, 50, 51, 57, 61
Neiman Marcus Co 10, 11, 27, 36, 40, 43, 51, 56, 70
Sanger Bros* 8, 16, 24, 41, 49, 51, 73, 4th C
Titche, Goettinger Co* 27, 41, 46, 51, 56, 70
**DENTON** H M Russell* 8, 27, 51
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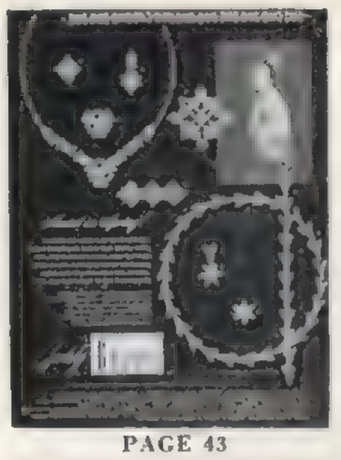
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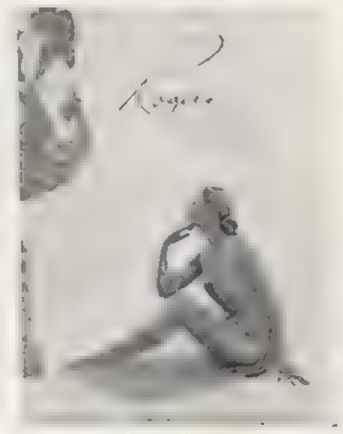
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*Queen Make*

**FASHIONS**

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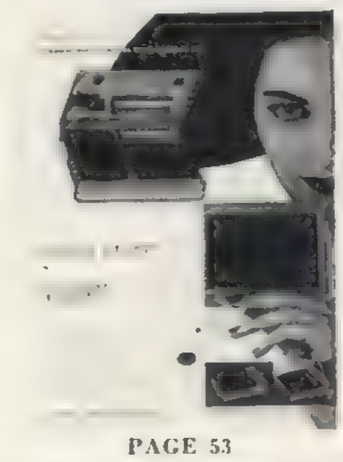
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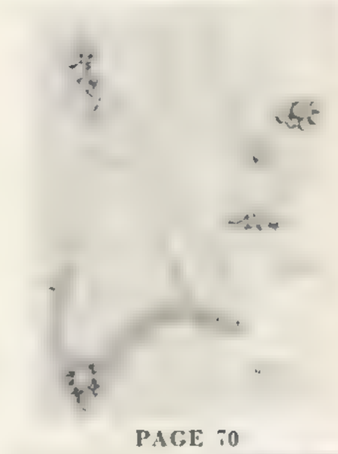


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David Crystal

Inc.

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# DEERSTALKING

*(Continued from page 103)*

told us; he must be close! We put on a final desperate burst of speed, threw ourselves into a lake of mud, and peered over the top.

"Where?" Peter gasped, his eyes following three pointing arms. "Oh," he said, his voice dropping ten tones. The clouds had lifted momentarily, and we could make out a tawny spot on the opposite slope.

"For sure now, it's the Captain's Royal he missed last week!"

Without even putting his telescope to his eye MacPhearson said, "Aye, it's him sure enough, the one that's going back."

"What's all that mean?" Peter whispered to me.

"A Royal has twelve points," I enjoyed being so knowing, "and 'going back' means he's reached his prime and his antlers are getting smaller."

"Will we cross them two ravines between, or go around them?" John asked. We'd cross—I didn't need to hear the answer—and fortunately Peter and I had our hands free for the work ahead. He was now quite resigned to having someone else carry his rifle.

In June Henry and I had followed big herds down the glen in the pony cart. They were quiet as sheep. But just carry a gun and the animals behaved in this exaggerated manner, so shy you'd never guess the forest was alive with them. The forest—that was another odd thing; a deer forest has no more trees than the Sahara.

We kept on. Each time we came within sight of the quarry he had moved off another mile. Finally MacPhearson said he was gone. What of it! We were on the top of Ireland, all County Donegal rolled and billowed about us in great barren hills. Pewter-coloured clouds folded in layers over our heads, isolated storms chased each other across the mountains, we could see the whole length of each waving curtain of rain, dancing, swinging down the lake. A rainbow formed, then a second arched below it, waterfalls drew a white chalk mark down high cliffs, shafts of golden light found holes in the sky, shot through and splashed their radiance on the heather.

Tim opened up the lunch. I swallowed venison sandwiches whole, as if they had been oysters. "Peter!" I cried, "I think deerstalking is heaven!"

It was sundown when we unexpectedly came on a small herd. Two stags grazed with some hinds. Instantly the gillies broke into excited whispers. "Yon's an Imperial!"... "Ah, the grand head on him!"... "It's the Royal that's with him surely, standing next the hind!" Would they *whisht* their noise, MacPhearson ordered, or scare the lot of them off! He was as excited as the men. Click! Snap! He loaded Peter's rifle with sure fingers and handed it to him. The Imperial was magnificent. I could count his fourteen points. Unaware of danger, he stood tranquilly just ahead of us. Peter raised the gun to his shoulder. He can't miss, I breathed, and shut my eyes; opened them again when I heard MacPhearson say sharply:

"Not the big one, sir, the other!"

"Why?" Peter hissed back furiously. I knew he'd have shot his own grandmother by this time.

"He'd best be kept for breeding—the Royal's up! Now's your chance!"

Peter was so nervous the end of his gun barrel was tracing circles as he aimed. Crash! The shot sounded like a cannon in the stillness. I heard it echo. The smaller stag stood motionless, lifted his crowned head

*(Continued on page 153)*


## THE "LIP MATCH" SAMPLES

To receive your "Lip Match" samples (shown on page 123), send in the coupon below—with 10 cents in coin to cover handling and postage costs. Only one set of "Lip Match" Packets (three to the set; one packet of each colour) can be supplied on each coupon returned. As the supply is limited, send in your coupon right away.

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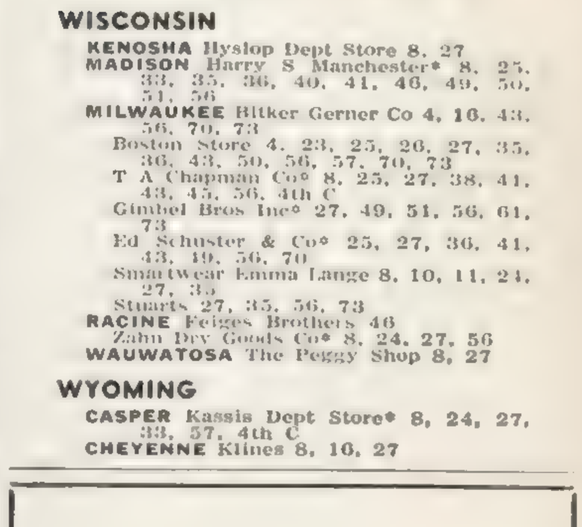

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**WYOMING**

**CASPER** Kassis Dept Store* 8, 24, 27, 33, 57, 4th C
**CHEYENNE** Klines 8, 16, 27


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# DEERSTALKING

*(Continued from page 152)*

higher, looked at us in helpless wonder. The others were away in great springing leaps.

"Another shot, sir, quick! He's wounded."

"Oh God!" I heard Peter breathe, "What if I miss!" Or if he hit a hind—men had been hanged in Ireland for less, I knew.

At the second shot the stag sank slowly to his knees. No one moved in that triumphant, tragic moment. Then we ran forward. As the creature died, he turned his gentle brown eyes on Peter.

"Nice shot, sir," MacPhearson said. Peter's face was suffused with horror.

"Did you see him look at me? Did you *see?*" he cried and almost threw his rifle at MacPhearson. "I'll never shoot another, never!"

"No one told me," I gulped, "how terrible it would be when you killed him!"

When we looked again the stag was no longer an intensely personal creature, he had become just another dead animal. The gillies had bled him quickly while the warm blood still flowed, but it was a clean job, no red stain showed on the heather. The men tied a rope about his head to drag him home.

"We'd best be on our way, sir," said MacPhearson.

The stag slid easily down the steep slope after the men. They held his head high to protect the antlers. By some miracle they found a path through the boulders, took it as if it had been broad day. Peter and I stumbled blindly after them. We were almost unconscious with fatigue when we reached the castle.

Henry and the captain of the Irish Guards were in the back hall as Peter and I came through.

"Did you have a good day?" Henry asked. "Wonderful," we told him.

"I hope you got that Royal I missed on Monday," the captain said with a smile neither of us liked.

"As a matter of fact, I did," Peter answered quietly.

# PEOPLE ARE TALKING ABOUT . . . IN PARIS

*(Continued from page 120)*

PEOPLE ARE TALKING ABOUT . . . Colette's novels that seem to appear in Paris every winter adapted to the stage or screen; this year, the fairly daring *La Seconde*, as a play.... An extraordinary new comedy *Ce soir à Samarcande*.... The film, *La Ronde*, a prize winner at the Venice Festival, which one critic called, "a daisy-chain of interlocking love affairs, each link of which is attached to a bedpost." Taken from a play by the late Viennese playwright-novelist Arthur Schnitzler, and set in Vienna at the beginning of the century, it is filled with clandestine rendezvous, feather boas, tufted beds, froufrous, ringlets on the forehead, and Strauss melodies; bears the irresistible sign, "Forbidden for those under sixteen years." PEOPLE ARE TALKING ABOUT . . . Eartha Kitt, singing at the Perroquet Club, her voice a curious mix of violence and restraint, her beautiful dark body poured into a gold lamé dress.... Two plays by Jean-Paul Sartre: a revival of the violent *Les mouches*, by Raymond Hermantier's company; the new *Le Diable et le Bon Dieu*, to open next month.... The film, *Le Douanier Rousseau*, which, like the documentary films on Van Gogh and Michelangelo, reveals Rousseau's life through his paintings and, unexpectedly, through a waltz he composed.




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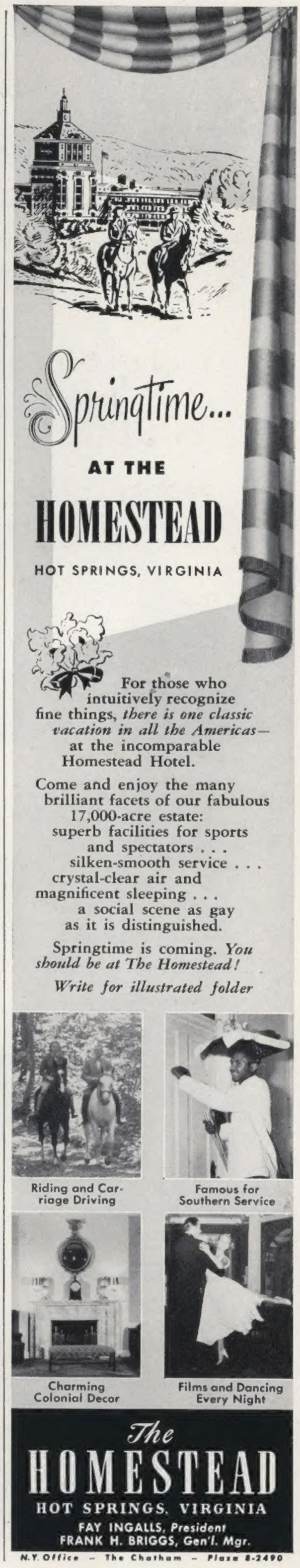
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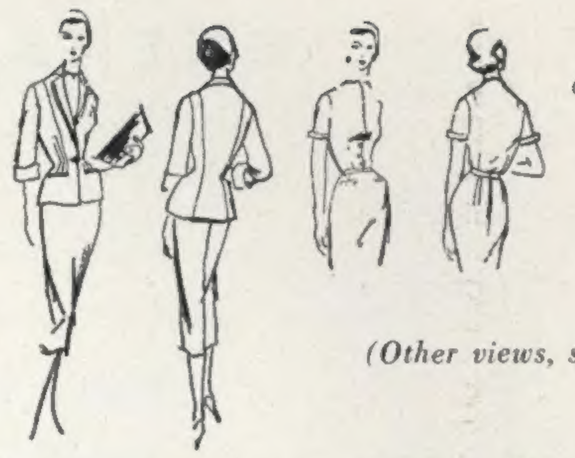
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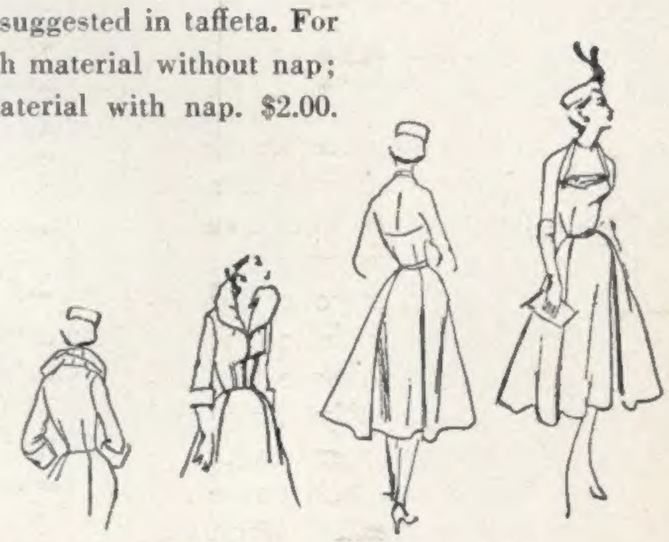
613

# VOGUE PATTERNS

*(Other views, sizes of Patterns shown on page 67)*

Couturier Pattern No. 613, suggested in gabardine. For size 16: 2¾ yards of 54-inch material. For blouse and revers, size 16: 2⅛ yds. of 35" material. $2.50.

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